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THE ART JOURNAL.—CONTENTS No. 41.

STEEL PLATES.

- I. THE POSTILLION. Engraved by A. LALAUZE, from a Drawing by R. GOUBIE.
II. THE ANGEL OF THE RESURRECTION. Engraved by W. ROFFE, from the Monument by J. ADAMS-ACTON.
III. SCULPTURE IN ANCIENT ROME. From a Painting by L. ALMA-TADEMA, A.R.A.

ARTICLES.

- | | PAGE |
|---|------|
| 1. THE HOMES OF AMERICA. Some New England Houses. II. <i>With Four Illustrations,</i> - - - - | 129 |
| 2. AMERICAN PAINTERS.—JOHN B. BRISTOL, N.A., AND PETER MORAN. <i>With Four Illustrations,</i> - - - - | 133 |
| 3. NORWAY. XVI. By R. T. PRITCHETT, F.S.A. <i>With Four Illustrations,</i> - - - - | 137 |
| 4. AMERICAN ARTISTS IN FLORENCE, - - - - | 140 |
| 5. ILLUSTRATED CATALOGUE OF THE PARIS INTERNATIONAL EXHIBITION. <i>With Forty-seven Illustrations,</i> - - - - | 141 |
| 6. OUR STEEL ENGRAVINGS. Descriptive Text, - - - - | 157 |
| 7. THE ACADEMY EXHIBITION. By S. N. CARTER, - - - - | 157 |
| 8. NOTES: Philadelphia—Sale of Hon. Milton S. Latham's Collection of Paintings—American Art in Paris—Charles François Daubigny—The Monthly Exhibitions of Works of Art in the Gallery of the Union League Club, - - - - | 159 |

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ALAUZE SCULPT

R. GOURIE DELT

THE POSTILLION.



THE HOMES OF AMERICA.

SOME NEW ENGLAND HOUSES.

II.

IN one of the most interesting chapters of his recent work, on "England in the Eighteenth Century," Mr. Lecky describes the transition which took place during that period in the art of

garden decoration. What we now speak of as the distinctive style of English landscape-gardening took its rise but little more than a century and a half ago, as the result of the fondness of William of



Residence of Mr. H. H. Hunnewell, Wellesley, Mass.

Orange for this art, and the fashion he set the great English proprietors of adorning estates with picturesque effects. Before then, the English, when they made gardens at all, for the most part followed the French "geometrical" style of ornamentation. Trees were cut and kept in fantastic shapes, in which Nature was violated and tortured, and art alone was obtrusive; shrubberies took on mathematical shapes; hedges and evergreens were subjected to fashions

MAY, 1878.

which, while not actually uncouth, were stiff and formal, and, to our modern eyes, unpicturesque in the extreme. The reforms and inventions of landscape-gardening in the times of the first three Georges, however, emancipated the English land, richly endowed as it is by Nature and capacity for adornment, from the geometrical style, and developed an art which must be regarded as approaching as nearly to perfection as anything of the sort that the world has yet seen. The great nobles and landed gentry, following the new fashion, converted their expanses into abodes of the most varied and picturesque beauty. It was recognised that true landscape-gardening is "an artistical combination of the beautiful in Nature and Art—the union of natural expression and harmonious cultivation." The regularity and artificial elegance of the old style gave place to a new, in which spaces were improved "by the removal and concealment of everything uncouth and discordant, and by the introduction and preservation of forms pleasing in their expression, their outlines, and their fitness for the abode of man." The English adopted this new style under peculiar advantages. The national taste and fondness for rural life, the local and family pride of lord and squire, had kept their estates in a state of high cultivation for centuries; it was only needed to improve and

elaborate upon what was already an ample foundation. The climate, the soil, the foliage, were especially favourable to the art; it only needed fortune and taste—which were now at hand—to convert the already stately domains into such fairy realms as we are at this day able to wander through, with amazement and delight, at Eaton, Belvoir, Chatsworth, and Houghton.

While we in America have, almost universally, adopted and followed the English style of landscape-gardening, rather than those

of the Continental countries, our rich and tasteful proprietors have laboured under the obstacle of having to beautify an entirely new country. To create beautiful gardens on bare expanses, or by clearing the primeval forest, is a much more difficult task than to embellish an estate built up by the loving care of family generations. It is easily seen that this is the main reason why we cannot yet boast of domains so lordly as those just mentioned. Yet, that it is possible, by the exercise of taste and care, by a generous out-



"Pinebank," residence of Mr. Edward N. Perkins, Jamaica Plains.

lay, and by the patient and steady perseverance of years, to create, even out of a commonplace and little picturesque spot, a marvel of landscape beauty, may be seen in the splendid estate of H. H. Hunnewell, at Wellesley, about ten miles from Boston. In passing along its fine avenues, or wandering through its wooded paths, or dreaming by its fairy lake, one can scarcely believe that, but little more than a quarter of a century ago, this expanse was "a flat, arid, sandy plain," with not so much as a pleasing prospect in any direction, nor even the familiar relief of hill and dale. It was an ordinary Massachusetts country homestead, which had long belonged to the same family, and which had been but little improved from

the time of its first settlement. Covered with a rude growth of pitch-pine, scrub-oak, and birch, it would appear to have been incapable of conversion into a prospect of comeliness, much less of beauty. The proprietor, indeed, had to create what is now certainly the most picturesque estate in New England, out of a spot in which Nature afforded him only the most meagre assistance.

Mr. Hunnewell began his interesting task, however, on a plan so elaborate and so well digested that, as it was gradually put in operation, it needed but little correction or change. But little was done which it was found necessary to undo; and all that was done was done thoroughly, and with the freest outlay. The first step was to create a nursery of between one and two acres, which was accomplished by trenching over and covering the land designated for this purpose with composted muck. A large quantity of young trees were procured, being mainly imported from England, and planted in the nursery. Among these trees were Norway spruce, white-pines, balsams, Austrian pines, Scotch firs, larch, beech, oaks, elms, and maples. A lawn was laid out, graded, trenched, and generously enriched; and the boundaries of the estate were tastefully planted with evergreens and other picturesque shrubbery.

The site for the house was selected with a view to its relation to the rest of the domain, and its picturesque effect in connection with the landscape ornamentation. The mansion itself is rather elegant and tasteful than imposing or pretentious. It is neither

so large nor so elaborate in architecture as many of the mansions which rise majestically at various points on the Hudson. But, upon coming into view of it, one is struck at once with its fine and graceful proportions, its air of refinement and pleasing, comfortable simplicity, and, above all, its striking harmony with its exterior surroundings. Plainly seen from the high-road leading to Boston, it is two stories in height, almost square, with an additional wing built on one side, at the left. The front side is relieved by a semicircular swell, which prolongs the hall on the first floor, and adds a bow-window to the second. A small, pretty covered portico gives access to the hall, which is a noble one, being eighteen feet long and fifty-four wide, extending through the entire depth of the house. On the right is a covered piazza. The house is surmounted by an elegant balustrade, the only fanciful adornment of its exterior; while in front is another balustrade, skirting the driveway, ornamented at frequent intervals with vases, and enclosed by shrubs towards the lawn. It is the views from the house, and its surroundings, which form the chief attractions of the place, rather than the edifice itself.

On one side a beautiful lawn, perfectly kept and of velvety hue and softness, stretches away to the border. On another, one catches a view of the "French Parterre," and the "English Garden," with its balustrades, its fountain, its various plants and shrubs (many of them rare in that climate), its stately elms, its graceful terraces, and its glimpses of the lake and the distant lookout. One passes from the parterre to the lake by a series of steps which lead by a succession of terraces ranging one below the other; the lake itself being a lovely water expanse about a mile long, the borders of which have been arranged with an eye to the picturesque. The English Garden is a fine reproduction of the art to be seen at Kew and Hampton Court. The amplest varieties of flowers appear in the beds and plots, and, at the right season, the garden glows with a profusion of various and brilliant colour. The garden is kept in the perfection of order and neatness, and is the most attractive spot on the estate, except perhaps the "Italian Garden," which is reached from it along the lake, and of which a glimpse is had in the accompanying illustration. Overlooking both is the pretty summer-house, a lookout perched upon a hillock, and provided with windows, the panes of which are of many colours, which provide amusing contrasts as the gardens are observed through them. The Italian Garden is a model of artistic loveliness in landscape. Here there is a union of the older and newer styles of landscape-gardening, many of the trees and shrubs being trimmed into fantastic shapes, others disposed naturally and gracefully in groups and copses. A series of terraces, with vases of rare plants, and adorned with the sculpture of a sitting lion, from which descend a flight of stone steps, overlooks the waters of the lake.

Boston is noted for the beauty of its suburbs, which have been compared to those of Paris. They are fully worthy of the comparison; for in varied natural beauty, and even in the adornments of the architectural and gardening arts, there are many spots in the neighbourhood as charming to the eye as are the seductive haunts of Neuilly, Montreuil, and St.-Cloud. Of all the suburbs of Boston, Brookline and Jamaica Plain, lying side by side about four miles from the State-House, are preëminent in their attractive situations and aspect, and their display of the elegancies of wealth and of ripe taste in dwellings, parks, and gardens. Jamaica Plain, formerly a part of the township of West Roxbury, but now annexed to Boston itself, lies southwestward from the city proper, and is approached both by the Boston & Providence Railway and by the metropolitan horse-cars. By either route, the brief journey, in summer at least, is full of pleasant, cosy, umbrageous scenes. The name of the village is somewhat misleading, for, while its centre and many other portions of it are on a level, there are many places where it is prettily varied by hill and dale. The particular gem of Jamaica Plain is its lovely "pond," set amid a circle of gentle hills, which are covered with fine residences, and with noble copses of long planted and cultivated trees. This sheet of water better deserves the name of "lake;" it is rarely that so attractive a water expanse is found so near a large city. For many years Boston derived its water-supply from the pond, which was carried to and through the city in hollow pine-logs. Its only use now is to supply quantities of excellent ice to the neighbourhood; and the sole blot on the landscape is a row of big, uncouth ice-houses,

which line one of its shores. It was most natural that the banks of so beautiful a lake should have been early recognised and chosen by wealthy Boston men as sites for suburban residences. In the course of years a series of imposing domains have gradually grown up, and been laid out on the surrounding hills and knolls.

One of the most conspicuous of these is "Pinebank," now the residence of Mr. Edward N. Perkins, of which the illustration affords a favourable view. This estate was purchased and laid out by the grandfather of the present owner, as long as seventy-five years ago; and its retention in a single family, each member of which has taken pride in improving it, and has been able to do so by means of ample wealth, has had the result of making it one of the most elegant of New England suburban homes. The elder Perkins built a pleasant country spot on the site, for his summer use, laid out the grounds, and planted them with excellent judgment, availing himself of the undulating surface of the ground, and tracing avenues and paths as Nature indicated. "Pinebank" is situated on the northern and eastern shores of Jamaica Pond, and from many points of it the water-glimpses are delightful. It consists of about fourteen acres of land; but the nearly surrounding pond, with its seventy acres of water, which seem to envelop the estate, give it the effect of a much larger place; an effect heightened by the high, wooded banks, with their winding walks, and the constantly-shifting scenes as one wanders beneath the trees.

The present house is of comparatively recent date. The country-house, built in 1802, gave place forty-six years later to a more pretentious edifice, which was burned in 1868. Two years later the existing mansion was erected. It is constructed of brick of two colours, red and fawn (the latter having been brought from England, after the old Virginian fashion), which gives variety and lightness to the architecture, of an ancient English style. The house is so happily adapted to the site on which it stands that it has little of the rawness of a new edifice, but seems to have taken naturally to the soil—one of the greatest merits of a country-house. In shape it is a parallelogram, sixty feet by fifty. Entering the front-door, you find yourself in a spacious hall, with walnut staircase and wainscoting, which runs completely through the house. On the first floor are luxurious rooms—a library, drawing-room, "den," and dining-room; while the kitchen and offices are in the rear.

The surroundings of the house are full of beauty and various interest. George S. Hillard, writing thirty years ago, spoke of "Pinebank, with its breezy lawns, the beautiful belt of trees which skirts its borders, its winding walks, and gentle waves that die away from its pebbled shores;" and its attractions are much now what they were then. Its surroundings have, indeed, somewhat changed: it is now within the limits of Boston; many houses and villas have sprung up in its neighbourhood; once rustic lanes and by-ways have become avenues and streets, lighted with gas, and bounded by paved or asphalt sidewalks. But the high banks, crowned with lofty pines, which union of natural beauties gives the place its name, are still there: the valleys which dimple the surface, and the noble trees planted by ancestral forethought, and now in their full maturity, are yet uninvaded. Passing along the main avenue, bordered and shaded by wide-spreading trees, one catches a lovely glimpse of "The Dell," around which the road now winds; while from the library-window he looks across the smooth, broad lawn, to the old summer-house, and beyond has a view of the sparkling blue waters of the pond.

An historical curiosity of no slight value adds a new interest to these beauties of art-embellished Nature. From the lawn, on the western bank, an ancient flight of massive stone steps leads to the path on the edge of the water. These steps once led the way up to the front-door of the Hancock mansion, which stood for more than a century on the summit of Beacon Hill, near the State-House, in Boston, and which was occupied by John Hancock when Governor of Massachusetts. The steps are one hundred and forty-two years old, and are of Connecticut freestone. They were bought by Mr. Perkins when the Hancock house was torn down to give way to more ostentatious mansions, and placed where we have described them as now being. Could these old red blocks speak, what tales might they not tell of the magnates of Old and of New England; of the "fair women and brave men" who have trodden them with light or heavy hearts in days long gone! Here, shaded by "the murmuring pines and the hemlocks," and carpeted with

their shining and tawny needles, they have found a refuge where they are likely permanently to remain.

On the bank of Jamaica Pond opposite to that on which "Pine-bank" is situated, is the residence of Francis Parkman, the distinguished historian of "The Pioneers of France in the New World" and "The Conspiracy of Pontiac." It is a spot well fitted to be the abode and the scene of the labours of a scholar and a man of letters. The house itself is unpretentious, but both within and without bears the aspect of refinement and elegant comfort. It stands upon a knoll overlooking the pond, is two stories in height, and is surrounded by lofty and umbrageous trees. The one-story ell, observed in the illustration, is the historian's study, where, in summer, he pursues his investigations into the lore of early American history, and works upon the volumes which give, as they appear

year after year, so much pleasure and interest to thousands of readers. All the surroundings are favourable to such labours. The view of the placid waters of the pond, through the trees; the quiet of the rural scene and the summer day; the richly-laden gardens stretching off down almost to the water's edge; the grateful shade of the trees, and the bright and varied colours of the flowers, cannot but pleasantly dispose the studious mind to its serene tasks. The estate, which once belonged to the Chickering family, with many of the surrounding domains, has been owned and occupied by Mr. Parkman for about a quarter of a century. Comprising, as it does, but from three to four acres, it has been improved by liberal outlays and with excellent judgment, so that it is now one of the most attractive spots in this delightful neighbourhood. Mr. Parkman's taste has led him to pay special attention to the cultivation of



Residence of Mr. Francis Parkman, Jamaica Pond.

shrubs and flowers; and it is the wealth, variety, and beauty of these which constitute the conspicuous features of the place. He

has for years been in the habit of importing from abroad such brilliant specimens of the European flora as were found to be not uncongenial to the New England soil; and, as a result, the Parkman estate is noted for many rare flowers, seldom seen elsewhere in this country. Sauntering along the garden-paths, one pauses in admiration before the many and dazzling clusters of rhododendrons which in many places meet the eye. Magnolias, azalias, and rare lilies, are also abundantly displayed in choice species and of many hues. But the flower especially nursed and multiplied in the gardens is the rose. Perhaps nowhere is to be seen a greater profusion or a greater variety of roses. They appear everywhere, blooming in unlimited quantity, and of every colour and size, filling the air with their soft and delicious odours. Such roses and other flowers as will not bear free exposure are cultivated in ample greenhouses.

One of the prettiest ornaments of the estate is a wire fence,

which extends down from the rear of the house to the pond, and about which clings and creeps a graceful profusion of clematis. The floral beauties of the place are indeed remarkable, and are the result of many years of zealous care and cultivation.

In the beautiful "garden suburb" of Brookline—which, by-the-way, is comparatively the wealthiest as well as one of the most picturesque towns in New England—and not very far from Jamaica Pond, stands the notably elegant summer residence of Colonel Theodore Lyman. This estate belonged, at the beginning of the century, to a Mr. White, who sold it to Mr. Jonathan Mason. It then comprised three hundred acres; but the estate was afterwards cut in two by the old Boston and Worcester turnpike. A picturesque hill, that rises above the house, was called "Single-Tree Hill," from a large, solitary tree which grew on its summit, and was, years ago, a landmark for vessels coming into Boston Harbour. It was from this hill that the present Mr. Jonathan Mason watched as a boy the disastrous action between the Shannon and the Chesapeake in Boston Bay. An avenue was planted seventy years ago in a straight line across the estate from Heath Street to the Worcester turnpike, with a wide gap opposite the then existing mansion, which was an old-fashioned wooden house. The avenue consisted of a single line of American elms on either side, backed by a wide border of white-pines. The elm grows gracefully, but not luxuriantly, in the gravel-drift of New England; and while

the trees of the avenue, considered apart, are not noticeable for beauty, having suffered from too much crowding, the general effect is striking. In the centre the elms form a high, drooping arch, to which the dark foliage and the upright forms of the large pines make an effective background. The estate passed into the hands of Mr. Benjamin Guild in 1824, during whose occupancy it remained unchanged. Seventeen years later it was purchased by the late Theodore Lyman, well known as the founder of the Massachusetts State Reform School. Mr. Lyman inherited a zealous taste for landscape-gardening. His father had a remarkable turn

for rural things, and, having made a fortune in Boston, had established one of the first ornamental domains in the suburbs, where he laid out flower-gardens, greenhouses, fruit-walls, a water-course, and even a deer-park. The son marked his taste by a revolution in American rural architecture. At the period when he came into his Brookline estate, the New England country-house was usually square, with a wide entry through the middle, or oblong, with verandahs. The interiors were finished with a certain amount of woodwork carved in the Queen Anne style. The colour was always white, with green blinds. Theodore Lyman built the first house



Residence of Colonel Theodore Lyman, Brookline.

near Boston in what was afterwards called the "Italian style," a modification of the Florentine villa, which, though not a very high order of Renaissance, is well adapted to the purposes of suburban residences. The colour was a dark-cream, resembling the soft Italian limestones. The house proved a striking success, and attracted much attention, partly from the beauty of its situation, and partly from the skilful designing of Richard Upjohn, the architect of Trinity Church, New York. The house still stands as originally built, with the exception of a one-story summer parlour, built in the rear, and which is seen in the illustration. The increase of taste, wealth, and lavish outlay upon obtrusive triumphs of domestic

architecture, has served to eclipse residences like the Lyman mansion by others more ostentatious. This occupies the station of those which we very appropriately call "homes"—places built to live in, not to look at, or in which to entertain great companies. The grounds depend for their effect mainly upon the lawns and the groups of trees, of elms and pines, oaks and hemlocks, maples and spruces, and some flowering shrubs. There are a small but tasteful and carefully-cultivated garden and grapery, with many standard fruit-trees. One of the most striking effects is that of the belt of Norway spruces, planted by the present owner, and which is, perhaps, as fine a mass of evergreens as is to be seen in this country.

AMERICAN PAINTERS.—JOHN B. BRISTOL, N.A., AND PETER MORAN.

JOHN B. BRISTOL, N.A.

JOHN B. BRISTOL, a farmer's son, was born at Hillsdale, Columbia County, New York, March 14, 1826. Not far distant is Hudson, where lived, and, in the eyes of its inhabitants, reigned, Henry Ary, a portrait-painter, who had succeeded in garnering a very considerable amount of local fame. As Bristol grew up, he became acquainted with the artist, rarely missing the opportunity of calling upon him when in town, and rarely returning to his father's farmhouse with-

out a fresh stock of Art-ideas, and a strong determination to put them in practice. At length he spent a whole winter with Ary, and was graduated a professional portrait-painter. Too many persons, however, had to be consulted and pleased in the making of a portrait, and Bristol got discouraged, and, in time, disgusted. He went instead to the mountains, the lakes, the meadows, and the forests, and has continued to go there ever since. First Llewellyn Park, in New Jersey, attracted him. Mr. Jacob B. Murray, of Brooklyn, owns a view in and from that pleasant suburban retreat. Next the scenery of St. John's River and St. Augustine, in Florida, took hold of him. Mr. Cyrus Butler and Mr. William E. Dodge, Jr., of New

York, have reproductions of the semi-tropical surroundings of those places. Berkshire County, Massachusetts, especially in its pastoral aspects, then received his attention—his 'Mount Everett,' now in the possession of a resident of Utica, New York, and his 'View of Monument Mountain, near Great Barrington,' now in the parlour of a resident of Riverdale, New York, being among his principal transcriptions in that region. Finally, he turned, whither most Americans love to turn, towards the White Mountains and Lake George; and his ripest and truest endeavours have concerned themselves with the loveliness and the majesty there gathered. His 'Mount Equinox, Vermont,' for example, in the National Academy Exhibition of 1877, now owned by Mr. McCoy, of Baltimore, is perhaps the best word he has spoken on the subject of landscape-Art.

Bristol's pictures are the outgrowth of a desire to express the

poetic sentiment of Nature as he feels it; and this sentiment, in his case, is always refined and pleasing. He shows us scenes of peaceful beauty. Independent of their execution, his subjects are always interesting—often of commanding interest. Not depending for success upon the technics of his art, he asks of the spectator no special artistic training as a prerequisite to appreciation. He would be the last man in the world to try to invest with charm a clump of decayed trunks, a skyless forest-interior, or a bit of bare heath traversed by ruts and bordered by straggling trees. Picturesqueness—that is his first criterion for a subject; an unpicturesque subject, indeed, would not make an impression upon him. He does not handle common, every-day themes, nor themes destitute of what is called the human element. Almost every one of his landscapes contains a house, a fence, a figure, a road, a clearing, something else besides trees, and skies, and mountains—some-



The Adirondacks, from Lake Paradox.—From a Painting by John B. Bristol, N.A.

thing that man has made, and that man will recognise as such. Mr. Bristol's views of Art wear a good, homely, honest, old-fashioned air.

Here, for instance, are the two pictures of his which we have engraved—'The Adirondacks, from Lake Paradox,' a hazy, mid-summer, early evening effect, a lake embosomed in hills beneath a cloudless sky, the foreground only in local colour, the atmosphere beyond gradually growing into the horizon-tints, and blending with them; and 'Lake George, from near Sabbath-Day Point,' a similar mid-afternoon effect, the sun on the right, out of sight, blazing athwart the cloud-masses, glistening on the surface of the rippled water, and leaving in sombre shadow, save on a few edges or ledges, the mighty and majestic mountain. No lack of picturesqueness in these landscapes, surely; while in one of them is the clearing, and in the other of them the sail-boat, to humanise the scene. Whether or not this is the subtlest or richest sort of landscape-Art we are not now considering. We are looking at the matter from Mr. Bristol's point of view, and the oftener we do so, divesting our minds of every achievement, say of the modern French landscape-

painters, the more easily are we forced to confess that such pictures deserve a local habitation and a name; for they touch and cheer the hearts of men whom the modern French painters cannot reach.

'Franconia Notch, from Franconia Village,' and 'Evening, near Tongue Mountain, Lake George,' are two of Mr. Bristol's latest landscapes. Mr. Colgate, of Twenty-third Street, is the owner of his Academy contribution in 1876—'View of Lake Champlain from Ferrisburg.' 'On the Connecticut, near the White Mountains,' went a short time ago to the Burlington (Vermont) Exhibition, and, almost immediately after its arrival, found a purchaser. The 'View of Mount Oxford' brought the artist a medal from the Centennial Commission at Philadelphia. The 'Ascutey Mountains' and the 'Valley of the Housatonic' are other important works. Recently Mr. Bristol has painted, with exceptional success, some of the old, covered bridges in the Connecticut Valley. The sight of them goes straight home to many a son of New England.

Mr. Bristol's sense of atmosphere and of perspective is highly stimulated, or perhaps we should say quickened. His pictures are strongest in the rendition of spaciousness, of sunshine, and of

cool, transparent shadow. Placid in spirit, faithful in record, unconventional in composition, and serious in purpose, they always are. They readily catch the local effect of air and colour, and they convey for the most part a general impression as of out-doors. Their author is a most industrious and progressive workman; his last pictures compared with his earlier ones show that, as the years bear him on, his vision of Nature widens. Mr. Bristol is a member of the National Academy of Design.

PETER MORAN.

PETER MORAN was born in the town of Bolton, Lancashire, England, on the 4th of March, 1842. Three years afterwards he was brought to America by his parents, and sixteen years afterwards was apprenticed by his father to learn the trade of litho-

graphic printing in the establishment of Messrs. Herline & Hersel, of Philadelphia. Lithographic printing is, doubtless, a very excellent and useful occupation; but Moran did not admire it. He worried along for a few months, as miserable as possible, until he succeeded in picking a very serious quarrel with his employers, and in getting his indenture cancelled. He was free, and seventeen years old. A lad who would not learn so excellent and useful a trade as that of lithographic printing did not meet with much encouragement from his matter-of-fact relatives; nor, when he told them that he had long cherished the aspiration of becoming an artist, did their estimate of his sagacity and stability increase. His father had taken the measure of his son's capacity, and had chosen for him the lot of a skilled and honest craftsman. His friends, too, interested themselves in him so far as to second his father's plans, and to discourage his *penchant* for the palette. But to no purpose. It



Lake George, from near Sabbath-Day Point.—From a Painting by John B. Bristol, N.A.

chanced that his brothers Thomas and Edward were pleasantly ensconced in a studio, and in a short time we find Peter in that place as their pupil, working with assiduity in the departments of landscape and marine painting, which Thomas and Edward were successfully cultivating. Thomas painted landscapes, and Peter sequestered all of Thomas's learning and method that he could lay hands upon. Edward painted marines, and whatever could be gotten from him was seized and taken possession of in like manner. So far, so good. But one day Peter, seeing a landscape by Lambinet, was greatly impressed by the presence of the spirit of Nature in that lamented artist's work, by the freshness, dewiness, transparency, and picturesqueness of his representation, and led to a serious study of the winning Frenchman. Wherever he could gain access to a Lambinet, it was his pleasure and desire to go. Under the influence of this new first love, he painted a little canvas, which soon found a buyer in Mr. Samuel Fales, of Philadelphia; and it is that gentleman whom Mr. Moran might call his professional godfather.

To be off with the old love and on with the new is not always a reprehensible or unpromising condition; and when Mr. Moran began to associate with Troyon and Rosa Bonheur, who were not strangers in Philadelphia, and to find that he cared more for them than for Lambinet, his conscience acquiesced in the change. Cows

and sheep thenceforth invited his attention, and secured his sympathy. Not cows and sheep alone, but also the landscapes which they graced or enriched. Troyon's pictures, especially, took hold of him, and have kept hold ever since. It is as an animal-painter that Moran has gotten his success, and that, doubtless, he will continue to be known. In order to study Landseer to advantage, he went to London in 1863, being then twenty-one years old. But Landseer and the English artists in general disappointed him. Landseer, no doubt, was a masterly interpreter of animal character, both from its pathetic and humorous side; but his love of popularity, or some other cause, led him not seldom to the delineation of vulgarity, to excessive caricature, and to an overweening fondness for the literary and the dramatic. The next year Mr. Moran returned home, and produced a large animal-painting, which he sent to the Philadelphia Academy Exhibition, where, before the public opening of the exhibition, it was bought by Mr. Matthew Baldwin, of that city. He then set himself to the delineation of Pennsylvania farm-life—particularly of barn-interiors and domestic animals. In 1873 he painted 'The Thunder-Storm,' which is owned by Mr. Harris, of Newark, New Jersey; in 1874, 'A Fog on the Sea Shore,' which is owned in Brooklyn, and 'Troublesome Models,' which is owned by Mr. Z. H. Johnson, of New York; in 1875, 'The Settled Rain,' now in a New York gallery, and 'The

'Return of the Herd,' which received a medal in the Centennial Exhibition. This is undoubtedly his best work. 'The Return from

Market' followed in 1876, and was bought by the late Mr. Matthew Baird, of Philadelphia. In 1877 his principal works were



Twilight.—From a Painting by Peter Moran.

'Spring,' which is in the collection of Mrs. C. W. Rowland, of Philadelphia, and 'Twilight,' which attracted the eye and opened the purse of Mr. W. H. Whitney, also of Philadelphia.

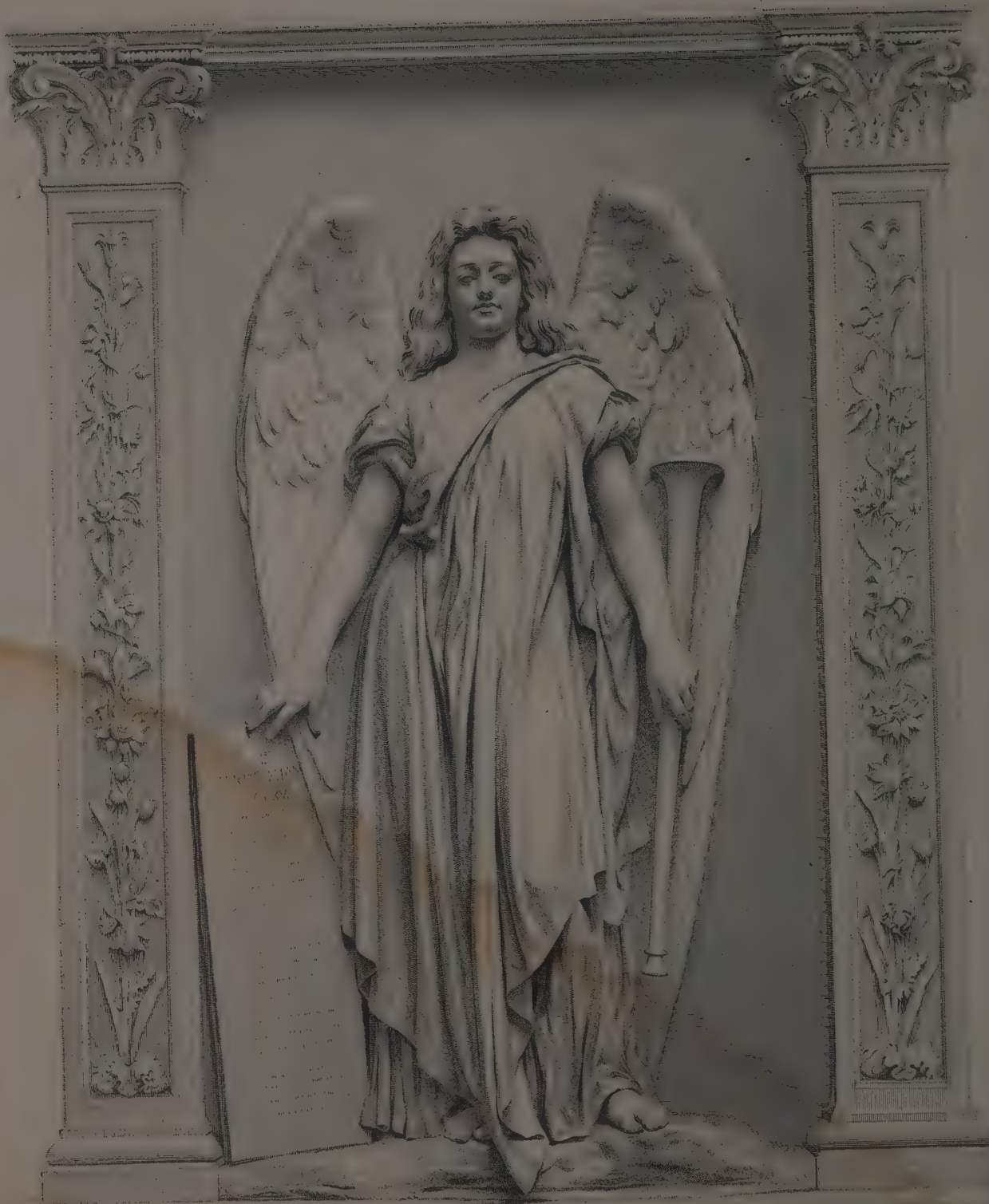
This picture we have engraved. The heaviest clouds are a dark-yellow grey; those nearer the horizon are warmer in tone with strong reflected light, the colour of which is white, gradationed



The Return of the Herd.—From a Painting by Peter Moran.

into yellow and blue. The sheep are grey, and the general tone of the dark ground against the sky is brown, running to a grey-green in the foreground. The tone of the painting, as a whole, is

olive. Evidences of fine and sensitive observation are abundant in this representation, and the sentiment of the twilight hour is tenderly and lovingly expressed. The other picture is 'The Return



THE ANGEL OF THE RESURRECTION.

ENGRAVED BY W. ROFFE FROM THE MONUMENT BY J. ADAMS-ACTON.

of the Herd' during the approach of a thunder-storm. Already the fierce rain has overtaken the group of cattle in the distance, but the white cow and her yellowish-red calf in the bright yellow-grey foreground are enveloped in light. The bull is dark-brown

and black, and a noble specimen of his race. Mr. Moran's aim, in this canvas and elsewhere, is to give the best natural representation of his subject in a broad and general manner. He strives to be correct without being photographic.

NORWAY.*

By R. T. PRITCHETT, F.S.A.

CHAPTER XVI.



HE first port touched *en route* for the capital of Norway is Christiansand, snugly hidden in the extreme south of the district or "amt" of Sæterdalen—that land of eccentricity in costume and quaintness of habitation, of short waists and long trousers reaching to the shoulders, above which come the baby-looking jackets of no depth. With what zest does one strain for the first peep at the small seaport of a new land! What value is attached to the first symptom of costume, or even a new form of chimney! The steamer from Hull generally arrives on Sunday,

when Christiansand is looking its neatest. The white tower of the church, shining over the wooden houses of the town, the Norwegian smacks and shipping, all in repose; only the heavy compressed Noah's Ark kind of dumpy barges moving, together with a Customs' gig, with some official. As we looked

up at the church tower we could not but wonder if we should hear, during our short visit, the whistle of the "wakter"; for tradition says that, for the protection of the place, a watchman is always on the look-out, ready to give the alarm should a fire break out in the town, which, being built almost entirely of wood, would soon be reduced to a heap of ashes. But no! we heard no whistle from the watchman, not even a rehearsal. *On dit* that for three hundred years has the wakter looked out afar, and no whistling arousal has come forth from the tower. Christiansand has been mercifully preserved from fire, and long may it be so. Coming over in the steamer, a friend told me of a Norwegian he once met on board. He was a Christiansander. The Norseman was in great glee and high spirits, and having entered into conversation with my friend, soon proposed a "schaal" (a health). This achieved, the story of the Norseman's adventures began to run rapidly off the reel. Born at Christiansand, at the age of sixteen Lars became restless—wanted to see America, and make his own way. Lars's father and mother were then living, with one daughter, besides himself. She would take care of them whilst Lars started on a voyage of discovery on the battle-field of life; he therefore determined to go. So he left home, visited Chicago and California; but



Christiania.

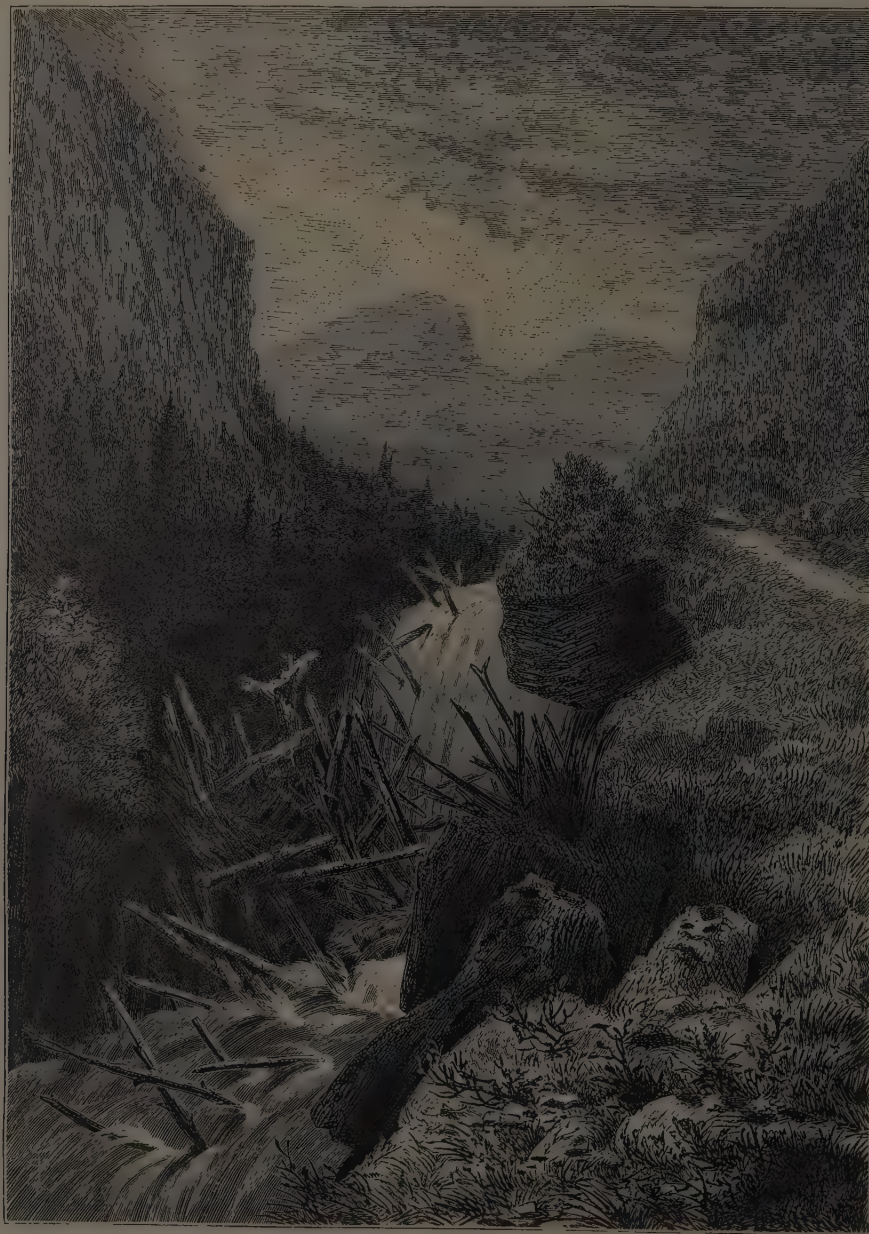
when at San Francisco, hearing that at Yokohama, in Japan, there was an opening in the butter trade, he went there, founded a business, and made it pay. Afterwards Lars returned to San Francisco, engaged in an ale brewery, and was now on his

way back to his native place in search of a glass-bottle manufacturer to accompany him to San Francisco and make bottles for the ale brewed by the worthy Norseman, whose experience had shown him that "bottled ale" was the leading article to make the concern duly profitable. This is the yarn, though much abbreviated, he told my friend, and when they came

* Continued from page 115.

into the harbour poor Lars's anxiety was intense. He had telegraphed to say that he was coming, and expected some one to meet and welcome him. During his absence he had heard that his sister had married happily, and the son-in-law was very kind to his father. Soon Lars's mind was set at rest; a boat neared the steamer; in the stern-sheets sat an old man, a good fair-haired Norseman rowing him. The old man was Lars's father. Soon the old man was on deck, and looked round; but he did not see his boy. At last he spied him, and throwing his

arms round his son's neck, was fairly overcome with joy. Soon the old man recovered and began a good flow of Norse. At this juncture poor Lars felt how long he had been away; he could not remember his native language; it had fled, as from the Claimant; *Non mi ricordo* was the fact, and it was some time before they thought of getting down into the boat to land. More success we heartily wish to the good Lars; may his bottles be manufactured on the spot, and his good "øl" cheer the heart without muddling the brain.



A Timber Shoot.

When we entered Christiansand we looked out for a boat. Hans Luther Jordhoy had come down from Gudbramdalen to meet us; he came off and was soon on board; a closely knit frame, fair beard, moderate stature, and kindly eye, there our future companion stood before us, and our first impressions were not disturbed; he had very good points, and has afforded us many pleasing associations in connection with our days of travel in "Norge."

As we steamed out of the harbour of Christiansand, we met a small passenger coast steamer coming in. One of those innu-

merable small screw steamers which run in and out of every fjord from Cape Lindesnesk to the North Cape. Are their names not written in *Norge Communicationer*, the Norwegian steamer *Bradshaw*? The kindly national feeling towards the English was soon shown, for the brass band on board the excursion boat immediately struck up "God save the Queen." We quite regretted that we had no band to return the compliment, which we longed to do. The only thing left for us to do was to give a cheer, which was done heartily by those on board our vessel.

We are now started for a run to Christiania. Comparatively smooth water, a lovely evening, a prolonged *crepusculum*; and late in the evening a sweet little French song was sung, with the most delightful simplicity, by a lady on board; "Petites Fleurs des Bois" is indelibly impressed on the mind of the patriarch as a high moral influence. When it was afterwards known that we were indebted to an English bride for such a treat, as it really was, the bachelors whispered a "Happy bond of union;" but considered that Norwegian travelling was not

made on purpose for honeymooning. Take carriages, for instance, or the jolting of *stolkjæ*, where the bride would sometimes be thrown into the lap of the bridegroom, or *vice versa*. No; unless the bride knows all about Norwegian travels, manners, and customs, Norway will not prove the happy hunting grounds for honeymoons. The whole of the Christiania Fjord is grand, and it is immense. A decided flutter takes place on board when the town is in sight and preparations are made for disembarkation. Hans Luther, our *nouveau arrivé* at Christiansand, had by



A Market Cart.

this time made the personal acquaintance of our luggage, and went to the Custom House, whence we were soon sent for. Certain condiments and preserved provisions were unknown to the officials, one item especially, pea-soup in powder. We arrived, and suggested that the unusual product should be tasted. The official demurred at first, then yielded. At the moment of putting the powder to his lips, he unfortunately drew a long breath, which drew the dry powdered pea-soup down the wrong way; he ultimately recovered, and then, doubtless, made a vow never, never again to taste any foreign importation.

We were soon at the Victoria Hotel, with its quaint courtyard, the galleries running round, the pigeons excessively tame, hopping and perching on all sides; the reindeer head was nailed to the woodwork. During the tourist season a large marquee is erected in the centre of the courtyard for the tables d'hôte and extra meals. In the meantime we went to our rooms, longing to be out in a boat for a general view of the city. A few extras were required before starting in real earnest; amongst these were two rifle slings. These had to be made, and are referred to here because they caused us to become acquainted with the manners

of the place. The leather slings were well made, the price was most "tolky" and exorbitant. This led to remonstrance, upon which the saddler wrote a remarkable letter. It is a pity it has not been preserved verbatim; it was, however, to the effect that the saddler was happy to serve us well; but thinking we were English gentlemen, he thought we should wish to pay English prices; still, if we wished to pay Norwegian prices, it would be so much; and it was the "so much" which we did pay.

Christiania has a population of about seventy thousand, and owes its modern appearance to the destruction of the old town by fire; in the present day, the suburbs extend widely and all round; to the westward, villas reach almost to Oscar's Hall,

an object of interest distinctly seen from the town itself and from the fortress, and situated some four miles distant by land and half that distance by water. The Villa, with its high tower, is the property of the king, and is rich in the native talent of Tidemand, who was the national *genre* painter of his day. Magnificent views of the fjord, bay, and surrounding mountains seem to come at all points, high or low, whether from the fortress or from the Egeberg, or from the tower of the church in the Market Place, or, farther off, from Frogner Sæter and from Skoyomsaas; for this latter a long day should be taken.

The University, the Storting, museums, and Mr. Bennett have already been so often described—still just one word.



Christiansand.

Every Englishman is received by Mr. Bennett, and at once his every wish is carried out. We only called to see him, and get some "smaa penge"; for if we had not, no one would have believed that we had been to Norway. Before the country was well opened, Mr. Bennett must have been of the greatest service, to first comers especially.

During our very short stay we had an excellent opportunity of judging of the character of the people, when collected in masses and great crowds. There was to be a great procession of guilds and all kinds of things up to the New Palace. This we attended, and very gratified we were to find how orderly the good folk were; how quiet, and yet what a sense of comfortable

enjoyment, if that term may be used; no excitement, but a cheerful interest in all that was going on; no crushing, no rush of roughs. If this were the case in the large towns, we considered that it omened well for the provinces. Between Christiania and Kongsberg, passing Drammen, much timber is seen wending its way down to the fjord. An instance of a "timber jam" after a shoot is given in one of the illustrations. Sometimes trees are torn away at flood time. The regular timber is duly marked and started, and, at certain periods of the year, persons follow the course of the river for the purpose of releasing the "jams" and helping the timber on its way down to Drammen, where it is shipped for all parts of the world.

AMERICAN ARTISTS IN FLORENCE.



THE United States consul at Florence, Italy, has made to the State Department an interesting and valuable report on Art-study and American Art-students in the capital of Tuscany. He recapitulates the advantages of Florence as a place of residence for artists, but advises his countrymen not to go there until they have laid, in their own country, a solid foundation of instruction, and established their artistic constitutions on the basis of their own nationality, so as not to become mere copyists of foreign styles and subjects. He adds: "If our artists will thoroughly imbue themselves with American feelings and associations, with the living ideas and aims of their own country before coming abroad, they will be both better prepared to appreciate all that Italy offers them,

and have a stronger hold on their countrymen in the competition which their presence necessarily invites from the artists of all nations. It depends on themselves to rise to the level of their opportunity as conscientious and well-trained artists, inspired by a passion for their profession, or to sink to the mere commercial phase struggling for pecuniary success, reckless of the quality of their work, and of plagiarisms, and other makeshifts for getting on rapidly." The trials of young singers who are obliged to face the pitiless criticism and malignant intrigues of the public theatres in Florence are graphically portrayed. "Several sad cases of shipwrecked fortunes having come to my own personal knowledge, it is my opinion that none not possessing beyond question remarkable talents and voices, with sound health and sufficient means to render them independent of the result, should make this venture in Italy."

ILLUSTRATED CATALOGUE

OF THE

PARIS

1878

INTERNATIONAL EXHIBITION

MESSRS. THOMAS WEBB & Co., of Stourbridge, are the best makers of Crystal

surpass in the production of coloured glass, they are behind England in the pure

diamond-cutting; in the examples they now show of designing and engraving they



Glass in England, and, consequently, in the world; for if Germany and France

metal, worked or unworked. Messrs. Webb have long been renowned for supremacy in

compete with the best manufacturers of the Continent—excelled by none of them.

INTRODUCTORY.

PARIS is the most inviting of all places for the holding of an International Exhibition. Its boulevards, houses, parks, palaces, and shops, make it the most beautiful city in the world; while French tact, French politeness, and the splendour of French devotion to Art, constitute other and richer sources of attraction. The Franco-German War, and the struggle with the Communists, disastrous though they were, seem to have left scarcely a trace on the features of the fair metropolis; while the marvellous elasticity

and vitality of the nation have served to convert disaster into financial and political triumph. Visitors to the Exhibition will see no painful reminders of the occupation of French territory by German troops. The defeat and humiliation of the great struggle are things of the past, and out of them have come the flower and the fruit of national confidence and prosperity. Better than the Paris of 1867 with its imperial hollowiness and rottenness is the Paris of 1878 with its republican solidity and bloom. France has raised her chapleted pole, and all the sisterhood of nations (Germany, for obvious reasons, excepted) have come trooping around it. Spain,

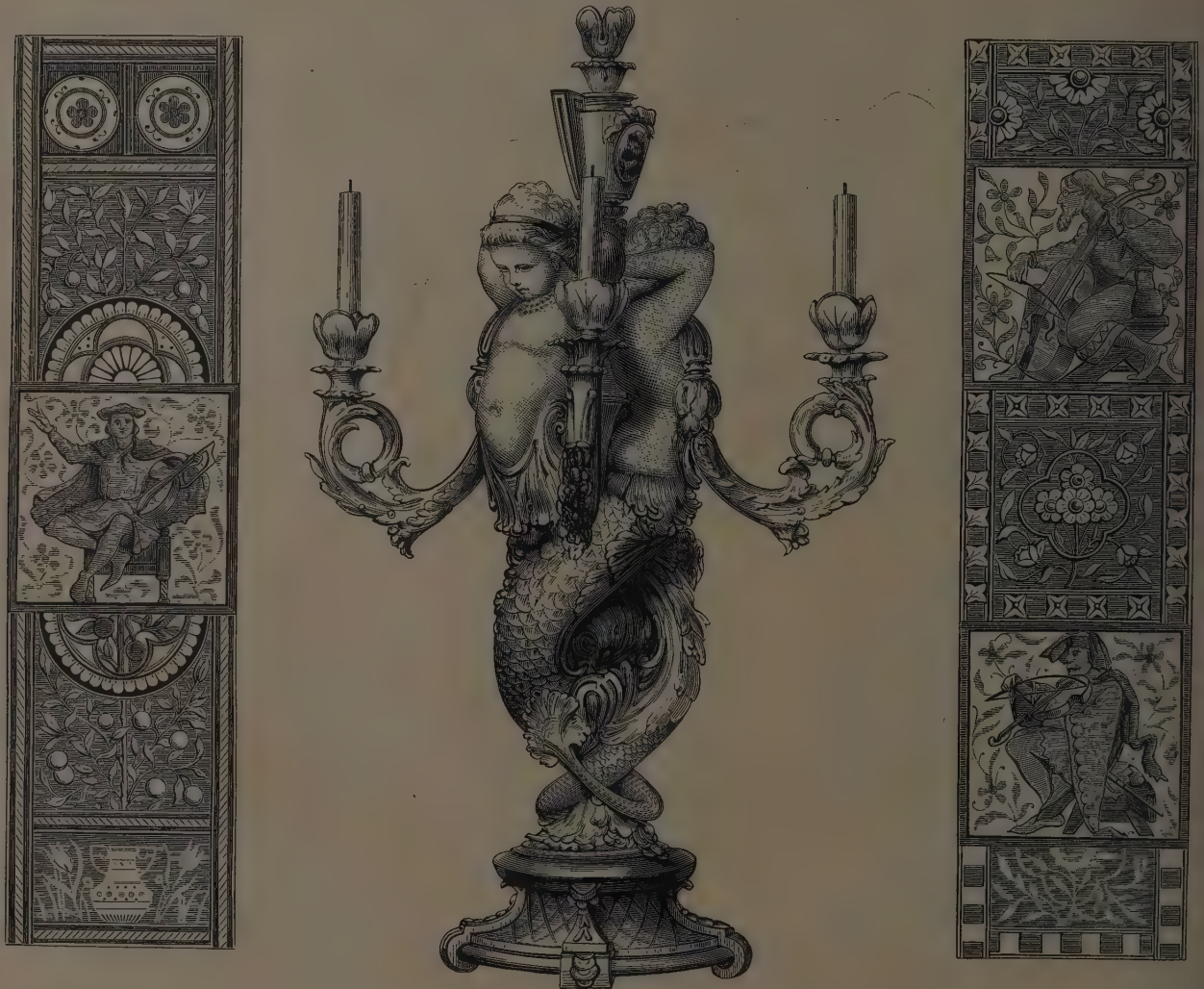
The firm of MINTON & Co., of Stoke-upon-Trent, the capital of the Staffordshire Potteries, is known throughout Europe, and

in the New World also. They have given character to their country by producing the very highest order of ceramic Art, in



every capable variety. We shall engrave many of their works: this page contains but one of them, a Candelabrum of much

novelty and grace. But we give also examples of their charming Tile-slabs—a branch, although somewhat recently “taken



up,” in which they have arrived at great excellence. The hands they employ to design as well as to execute are those of true and

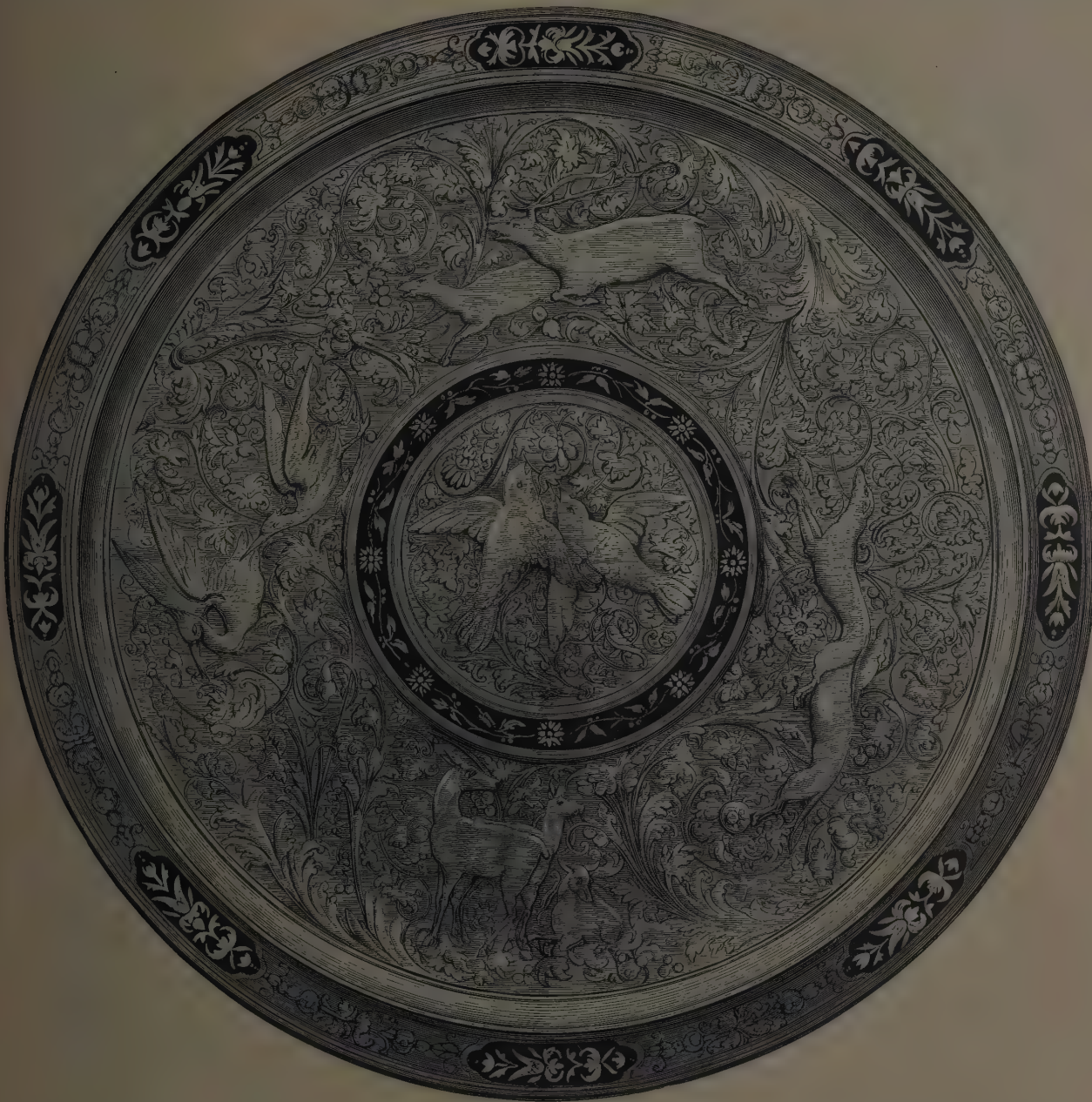
educated artists. There is no fear that they will “hold their own” in this important department of the Industrial Arts.

for example, has placed a magnificent specimen of her architecture on the hill of the Trocadéro, near the Palais des Fêtes, and has filled it with the products of her soil and her genius. A better collection of her finer wines, perhaps, was never displayed in public; and other departments of her industrial enterprise are adequately and effectively represented. The Netherlands, which made such an interesting contribution to our Centennial Exhibition in Philadelphia, appear again to advantage, beneath a huge floral representation of the arms of Haarlem, with mottoes composed of forty thousand tulip-bulbs. Japan sends a temple and two small

houses, illustrative of her architectural and decorative methods, the temple being a specimen of unrivalled lacquer-work; and also a collection of rare and curious plants in charge of native gardeners. From Persia is a miniature palace, its ceiling covered with myriads of prisms faced with glass, and pendent like stalactites. The interior of its cupola is an example of choice decoration in Persian style, the entire building being very costly and elegant. Egypt has given a wonderful and extensive collection of antiquities. The United States have manifested unusual, and, considering the depression of the times, unexpected interest in

We engrave on this page a plateau, one of the beautiful contributions of Messrs. Elkington, of London, designed by the presiding genius of their establishment—by whom it has been

long directed—a true artist, Mr. A. W. Willms. It is a remarkably beautiful work of its class and order, and is not surpassed by any of the productions of the fabricants of Paris.



Indeed, the great merit of all the issues of the firm has been acknowledged and honoured in the several exhibitions that have been held since the year 1851. The composition here represented illustrates the chase. It is of silver *repoussée* in

low relief. The process of making a work of Art of this kind is to trace the outline of the ornamentation—as animals, &c.—by etching, and afterwards slightly embossing and modelling the same to the required forms by the chasing tool.

the event. Commissioner McCormick's office in New York has been the scene of great activity; and thousands of would-be exhibitors have been forced to stay at home with their goods, because there was not room enough for them in the American department, even though additional space had been obtained by the erection of a new building.

The Paris International Exhibition of 1878 has been organised under the direction of the Minister of Agriculture and Commerce, who will be assisted by a chief commissioner and by nine special commissioners—one for each of the following groups of products:

1. Works of Art; 2. Education, instruction, materials and processes of the liberal arts; 3. Furniture and accessories; 4. Tissues, clothing, and accessories; 5. Extractive industries and wrought products; 6. Implements and processes of mechanic industry; 7. Alimentary products; 8. Agriculture and pisciculture; and 9. Horticulture. Every nation that exhibits is required to arrange its contributions under these several heads. No charge is made for the space allowed to exhibitors, who can decorate this space as much as they choose, but at their own expense, subject to the permission of the commissioner-general.

On this page is engraved one of the beautiful works contributed by the firm of Jackson & Graham, London, who have

been such valuable helps to all exhibitions since the memorable year 1851. It is a cabinet of refined Art—a production of great



merit—composed of ebony inlaid with ivory, but “touched up” here and there, and always judiciously, with mother-of-pearl.

The artists employed by the firm are of proved ability. The artist who designed this very charming work is Mr. J. B. Talbert.

It is easy to understand the desire of manufacturers and other producers to put in an appearance at an International Exhibition. Congressman Hewitt, in the House of Representatives, while introducing a bill for a grant of money in aid of exhibitors from this country, said, among other things, that the information obtained by Americans at the Paris Exposition of 1867, respecting the fabrication of steel, increased that business in five years to the extent of \$20,000,000; and that, in like manner, the lessons learned at the Vienna Exhibition, a few years later, were worth several millions of dollars to the leather-manufacturing interests of

the United States. That is what comes of visiting such an exhibition. But, by being represented there, a manufacturer is enabled to widen his market, and to augment the sales of his wares. The display of novelties in the presence of the world makes a multitude of consumers acquainted with them, and also with the men who made them, and who wish to sell them; so that the International Exhibition becomes a vast advertising machine, which not only describes the wares, and tells where to get them, but also places them for examination directly in the hands of the persons that need them. It is a show-room of the best and latest goods

The TERRA-COTTA COMPANY of Watcombe owe much to the rich vein of singularly pure and delicately-tinted clay not

long ago discovered in the beautiful locality that borders the picturesque bay of Torquay in the lovely shire of Devon. We



have on several occasions represented their many classic forms | produced, with graceful and effective decoration, painted and



moulded. The Company has obtained well-merited honours in all the Exhibitions where their productions have been shown.

We bring together a number of their recent works in two groups. It will be seen they are not only very excellent but very varied.

in every department of the fine and industrial arts, and a show-room so located that all the world may be said to see it and enter it. A dealer who wants to sell, must make buyers acquainted with his wares; and the larger the number of the buyers, and the choicer the quality of the wares, the greater is the amount of the sales and of the profits. Things that are manufactured to be sold must get seen somehow or other; and in an International Exhibition they can be seen to the utmost advantage. The manufacturer, too, learns as well as sells; he returns home with his ideas increased in number and in size, with his tastes cultivated, his

sympathies widened, and his impulses quickened. The novelties that he has become acquainted with have taken a strong hold of him, and have stimulated his faculty of invention. How many of these novelties have the recent International Exhibitions given him! Marvellous productions of India; machine-making tools of Great Britain; art-castings of Berlin; engravings on glass; the band-saw; the wood-working machinery; the decoration of porcelain by means of the brush in light clay on dark, and the revival of *cloisonné* enamelling, *repoussé*, damascene, and niello-work, are only a few of the new things believed to have been made known to the

MM. MATHEVON et BOUVARD, of Lyons, hold high rank among the silk manufacturers of the great capital of southern

France, long renowned for the fabric that supplies half the world, and "sets the fashion" in the whole of it. Their Art is



always of the best order, the artists they employ are true artists, and they have consequently obtained the renown that seldom

fails to follow desert. They are large contributors to the Exhibition of the costly, yet pure and graceful, produce of their looms.

world through the Universal Expositions. Not only so, but the processes of manufacture are going on in the presence of the visitors. These processes are necessarily secrets to nine persons out of ten; and very intense is the interest depicted in eyes which for the first time see a lump of clay fashioned into an elegant vase, a trinket covered with gold by electricity, a medal struck from a plain piece of metal or a patent printing-press in operation. Many readers will remember the crowds that gathered about the watchmakers, the glass-blowers, the weavers, the spinners, and even the candy-makers, in the Centennial Exhibition. Day after day these work-

men were surrounded by eager men, women, and children, who finally went home with the conviction that Machinery Hall was the most wonderful and delightful place they ever had been in. Then, too, how many unique objects of Art, long hidden in palaces and private houses, find their way to an International Exhibition—objects that can never be duplicated, and that, except on such an occasion, are seen only by a favoured few! They are the treasures of the world of Art—treasures like some Russian malachite-work, like the Devonshire cameos, like the triumphs of the goldsmith's and the enameller's art, like paintings by the old masters, like thousands

The ROYAL PORCELAIN WORKS at Worcester, under the direction of Mr. R. W. Binns, F.S.A.—by whose



great ability and devoted zeal they regained the renown they had lost for half a century—contribute, if not largely, a very choice collection to the Exhibition. The seven that grace



this page are among them, and may convey a fair idea of the whole.

They are very beautiful examples of ceramic Art, in many instances competing with the best produc-

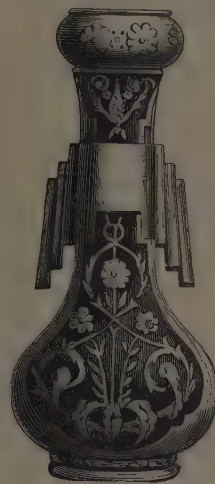


tions of the Continent, and rivalling those that long ago gave renown to the fair city of Worcester. Mr.



Binns has directed much of his attention to the works of Japan, not directly copying, but adapting, and

not unfrequently surpassing in re-



finement of design and perfection



of manufacture the original efforts



of a marvellously artistic and skilful people, who have taught us much.

of beautiful things which the public is permitted to see once, but never more than once. The sovereigns of Europe lent to our Centennial Exhibition a large number of costly curiosities, which will not be seen again outside of royal palaces. It is something to be able to subject oneself to the quickening influence of such sights. It is something, also, to have an opportunity of exchanging salutations with one's fellow-men from every clime. Some bonds of selfishness get broken; some national conceits are wiped out; and some chords of charity, touched for the first time, make music in men's souls.

How far an International Exhibition is a promoter of international peace is, of course, a subject concerning which opinion is less confident than formerly. After the English International Exhibition of 1851, came the Crimean War; and, after the French International Exhibition of 1867, came the Franco-German War. The social organism is now known to be very much like the individual organism; and the passions engendered by conflicting interests are as potent in nations as in persons. Sensible people are beginning to understand that a war is usually the result of a quarrel, and that, while human nature remains what it is, quarrels are

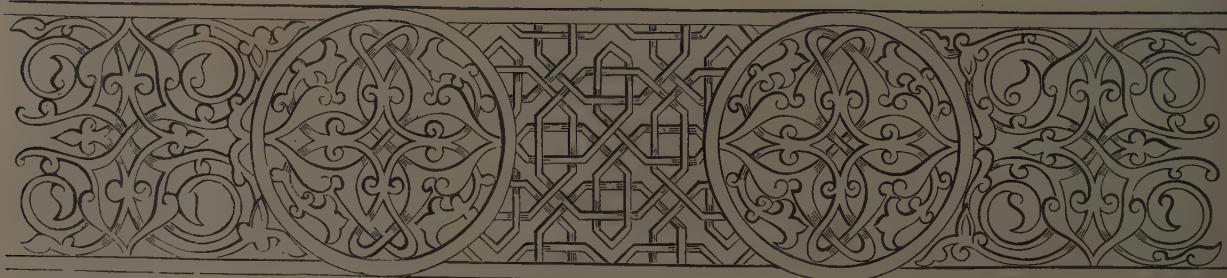
JOSEPH PARVIS, of Cairo, who was a large and highly estimated contributor to the Paris Exhibition of 1867, contributes

designed with true artistic judgment and skill, and in execution vie with the productions of the best fabricants of Europe. We



some of his many admirable works to that of 1878. They are

engrave two of his Cabinets: they are of carved woods, of deli-



cate and refined order, and in style Egyptian. Their peculiar merit is not only in their excellence of design and manufacture;

they represent also the natural products of Egypt, a country whose recent progress has filled the world with wonder.

at any moment liable to occur. A civilised person gets angry probably as often as a barbarian; and the same is true of a civilised nation, the only difference in either case being a difference in the amount of self-control, and in the manner of inflicting revenge. Nevertheless, quarrels often come of misunderstandings, and, when we know our neighbours more, we misunderstand them less.

It is sometimes objected to International Exhibitions that they afford facilities for those who would rather copy other persons' designs and methods free than buy them honestly, or invent them for themselves; and it cannot be denied that a good deal of

valuable information of this sort is obtained without money and without price. The French Government has positively forbidden the sketching, copying, or reproducing in any fashion, of any object in the International Exhibition without the consent of the owner; yet the wisdom of the prohibition may be questioned. The spirit of the age marches in the direction of free trade, and not in the direction of protective tariffs. Besides, when a manufacturer produces a novelty, his first object is to introduce it to the sellers, and the first object of the sellers is to introduce it to the public. The producers in every country send their special or general agents all

We engrave a Rose-water Dish, made by Mr. J. H. SINGER, of Frome, from the design of his son. It is excellent in character and admirable in execution, doing honour to works in a comparatively isolated town, whence the enterprising manufac-

turer continually sends out productions that are not surpassed by any of the metropolis. Yet the artist-artisans are all educated by him; the establishment, formed by him, has been gradually increasing, and now he furnishes works of beauty to



all parts of the world. He has succeeded, indeed, in creating, in one of the minor provincial towns of England, a commerce in Art that is extensive and extending. In the dish we engrave there are four figures illustrating the four elements; the heads

in the border represent Mercury, Vulcan, Pluto, and Neptune. The darker parts of the dish are of copper, the border is of brass, with raised copper lines all round. The figures are of silver. There are few more admirable works in the Exhibition.

over the world. Their object is to make their wares known; they exhibit them wherever they can to advantage. An International Exhibition, therefore, is not the only place where these goods are liable to be copied. An article exposed in a shop-window can be sketched as easily as one exposed in an exhibition-building. Whatever force this objection may have, it certainly does not seem to affect the number or the prosperity of International Exhibitions. One or more of these shows is organised every year. Last year there was one in South Africa; this year there will be another in Australia.

In addition to the great general exhibitions, a series of special exhibitions, given by a society in Paris, deserves especial mention. The name of this society is "The Central Union of the Fine Arts applied to Industry," and its object is to exhibit artistic workmanship, of all epochs, in clay, marble, metal, and textile fabrics. At first the society met with great difficulties. The owners of rare specimens were unwilling to lend them for exhibition, even for a short time; but at last, in 1865, the project was successful. So judicious was the selection of works, so rich were their quality and variety, and so instructive was the arrangement of them, that the exhibition took

From the LAMBETH POTTERY new forms are constantly issued to meet the public requirements, that are now very large, yet increasing daily; the schools in which the artists

think, study, and work, have greatly augmented, and the beautiful art which Messrs. DOULTON have revived, if they did not create, has assumed a character that classes it with the leading



industrial arts of England and the period. Honours have been obtained by them at all Exhibitions, and the "show" they make

in Paris will add to their renown. Although the two groups on this page contain copies of many of their more recent pro-



ductions, we shall probably be called upon to engrave others. It is unnecessary to describe the style of these works; it has been made familiar to the public, been greeted by all true Art-lovers

everywhere in Great Britain, and has made its way to favour throughout the Continent and in America, where they have obtained great popularity.

hold upon the affections of the public, especially of the skilled workmen; and each repetition of it was anticipated with the deepest interest. Art applied to industrial pursuits—that was the key-note of the display. Workmen learned how they might become artists; and the knowledge raised them to a higher plane, and gave them visions of which they had not even dreamed. The dignity of labour and the glory of the labourer were felt by humble but aspiring men as these never felt them before; and "The Central Union of the Fine Arts applied to Industry" became the forerunner of a score of societies animated by the same purposes and cheered by the same successes.

We have before us the secretary's report of one of the exhibitions of this "Union Centrale des Beaux-Arts appliqués à l'Industrie"—a document so interesting that some extracts might be made from it. The exhibition was both retrospective and modern, and was held in the Palace of the Elysian Fields, in Paris. The modern products occupied the entire ground-floor of the palace; and the ceramic work, the jewellery, the ordinary metal-work, all, in a word, that constitutes the honour and the fortune of Parisian industry, were adequately represented. One of the rooms contained a history of tapestry from the days of Louis XIV. to the present

This page contains a Goblet and two engraved Plaques, contributed by H. J. and L. Lobmeyr, of Vienna, renowned manufacturers of works in glass. They

the one by Prof. Stock, the other by Herr A. Kuhne. The productions of this firm and of their accomplished artists are always satisfactory and admirable as Art-works.



The refinement and matured knowledge shown in their costlier issues are exhibited in those they produce for ordinary use, striving to promote taste and appreciation of



are of great beauty in design and execution, confirming, if they do not extend, the fame of the establishment. The plaques are designed by eminent artists,

beauty in their simplest forms, and achieving that object in the very plainest things they send out to the world.

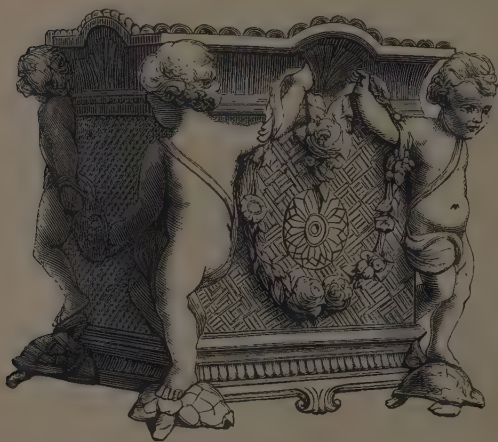
time. It was an exceedingly entertaining and suggestive display. Another room was filled with the archives of the Commission of Historical Monuments. They consisted of architectural drawings, photographs, and casts, and were collected by order of the Government, in this wise: In 1830 the national Legislature, associating themselves with the general movement which gave rise to Romanticism, and recognising the public interest attaching to a number of civil, religious, and military monuments in France, voted the sum of \$16,000 for the restoration and preservation of these monuments. A distinguished scholar—M. Vitet—was intrusted with the

organisation of the work. He set himself at once to the task, visiting all the "departments" of that country, and reporting to the Government what edifices should be cared for, how many required restoration, and how many needed simply to be preserved from the onslaught of an association called "The Black Band," whose purpose it was to buy the old places, to raze them to the ground, and to sell their materials and their contents. In 1837 the Legislature increased the appropriation to \$40,000, and instituted a Commission of Historical Monuments, composed of architects, archæologists, and eminent amateurs. This commission proceeded

We have selected from the various and varied contributions of Messrs. COPELAND for this page only the Flower Bouquet-holders—baskets, and so forth borne by figures—in statuary porcelain, a



material they were the first to introduce, and have since carried to a high degree of perfection. They are produced in great variety; the four we engrave are but selections. For the most part,



they are exceedingly graceful and pleasing, apt embellishments to the tables of drawing-rooms and boudoirs. They are of pure white, untouched by gilt or colour, and in that state are very

effective. These agreeable examples of ceramic Art are by no means the



best and costliest of Messrs. Copeland's contributions to the Exhibition;



we shall engrave others of a higher order, but these will not diminish



the renown they have established in all the countries of the world.

to classify the architectural treasures in France—a classification which resulted in a prohibition to molest these old buildings, without a permit from the Minister of Public Works and of the Fine Arts. In 1848 the appropriation was increased to \$160,000. Under the Empire, matters lagged; but in 1876 the appropriation was still further increased to the sum of \$272,000; and it was the drawings, photographs, and casts, made during the carrying on of this great work that were displayed by the "Central Union" for the edification and pleasure of visitors to its exhibition. The interest and the worth of the annual exhibitions of the American Institute in the

city of New York are too well known to require more than a mention of them.

The South Kensington Museum, in London, contains a permanent exhibition of the best examples of industrial Art-manufactures, and gives free lectures to artisans upon subjects relating to their work. It has established, also, schools of training in all those departments of industry to which the laws of design are applicable. We are not unmindful of the dissatisfaction which some of the peculiar methods of this institution have provoked; nor do we forget that a leading English journal has pronounced it

Mr. HARRY HEMS, an accomplished Art carver of Exeter, contributes a Coffin, his own work, though based on mediæval



models. It is a production of great ability, admirably designed, | and finished with great skill. The Coffin is six feet in length, and



in height four feet. The three upper pieces are engraved from the back panels.

to be not a grove of arts and sciences, but a home of chicanery and humbug; and that a very intelligent American consul professes to regard "the extirpation of the South Kensington system, entire or modified, as the most important work to be done in America," because that system (to quote his own words) "is neither Art nor Nature, but a wretched conventionalism, which has never helped anybody in England either to see clearly or to work well, and will never help any one in America." Nature, he observes, "may always be studied without schools; but, as a school of drawing merely, South Kensington is the worst failure of the age of

electroplate." Mr. Ruskin, too, takes a similar view; and Mr. Ruskin's opinions, very acrid idiosyncrasies though they often are, nevertheless deserve respect. But the faults of management in the South Kensington Museum, obvious and serious indeed, are still only faults of management. The exhibition which it has established is not concerned with those failings; it is altogether admirable. It consisted at first of \$50,000 worth of objects purchased at the London International Exhibition of 1851, and representing the best Art-workmanship of Europe. Since that year it has received many appropriations of money from the national

Miroy Brothers, of Paris and of London, are extensive producers of works in bronze, and hold prominent rank in the capital of France. In England also they have established a

but these will uphold the renown of the long-established firm. From time to time efforts have been made in other countries to compete with France in the manufacture of these indispensable



high position, chiefly by the manufacture of drawing-room and office Clocks. These are, in all cases, examples of pure and true Art, designed by accomplished artists, and manifesting



requirements in households and such extensive sources of profitable commerce; yet in the more artistic and graceful productions she retains her supremacy, hard pressed as she may be in those that



much mechanical skill. The four specimens we engrave are copied from their ordinary productions; those they have made expressly for the Exhibition we shall engrave at a later period,



are made with us for popular and general use; but it is satisfactory to know that the articles are, for the most part, so good as to be valuable acquisitions, and often valuable instructors in Art.

Treasury, and also many gifts from individuals, among the most recent being Mr. John Forster's bequest of pictures, drawings, and other objects, and the Dyce bequest of books, drawings, and miniatures. One of the latest accessions by purchase is a noble collection of Persian ceramics, said to be beyond question unsurpassed.

Although in this country no such exhibition has yet been established in the interest of technical Art-education, it is only just to say that the Pennsylvania Museum and School of Art, organised last year in Philadelphia, with precisely the purpose of the South

Kensington Museum, has made a creditable and most promising beginning. Like the English institution, it took early advantage of the advent, in its city, of a great International Exhibition. To be sure, no paternal government was ready to furnish it at the outset with a fund of \$50,000; but, scraping together what moneys it could, it bought of the treasures of the Centennial Exhibition as far as its purse would permit. With these treasures as a nucleus, and with borrowed contributions from citizens in the region of the Schuylkill and the Delaware, it opened forthwith a Loan Exhibition of the Industrial Arts, similar to the recent Loan

Messrs. JOHN BRINTON & Co., of Kidderminster, hold foremost rank among the carpet manufacturers of England; the

principal, if not the exclusive, produce of their extensive establishment is of the style known as "Brussels," the old "Kidder-



minster" not being made in the ancient and venerable town so long identified with the fabric. Messrs. Brinton & Co. have a large staff of artists, and the designs they issue are entirely their own. The two we engrave on this page are examples of their



ordinary produce, and are not made directly for the Paris Exhibition of 1878; they are, however, as are all the productions of

their looms, of much excellence. The Carpets they have specially prepared to show in Paris we shall engrave at a later period.

Exhibition held in New York City, under the auspices of the Society of Decorative Art. Wood and ivory carvings, gems and stones arranged to exemplify the history of the glyptic art, objects in gold, silver, and bronze, of varied patterns and significance, electro-reproductions of fine metal-work, laces and tapestries curious for beauty or for age, rare old porcelains and pieces of pottery, lacquer, and glass, were shown to an interested public. Next, it got possession of a part of Memorial Hall, in Fairmount Park, and fitted it up as a permanent exhibition-room, where this year there is displayed a delightful and estimable collection of furniture,

woodwork, and architectural designs from Germany, Italy, Norway, Switzerland, Russia, Persia, Egypt, and China, together with the notable collection of the products of East Indian soil, manufactures, and arts, sent from India to the Centennial Exhibition, and borrowed by the institution; and also many miscellaneous objects of importance, so that it is the truth to say that Philadelphia, in its facilities for education in the industrial arts, is now the foremost city of the United States.

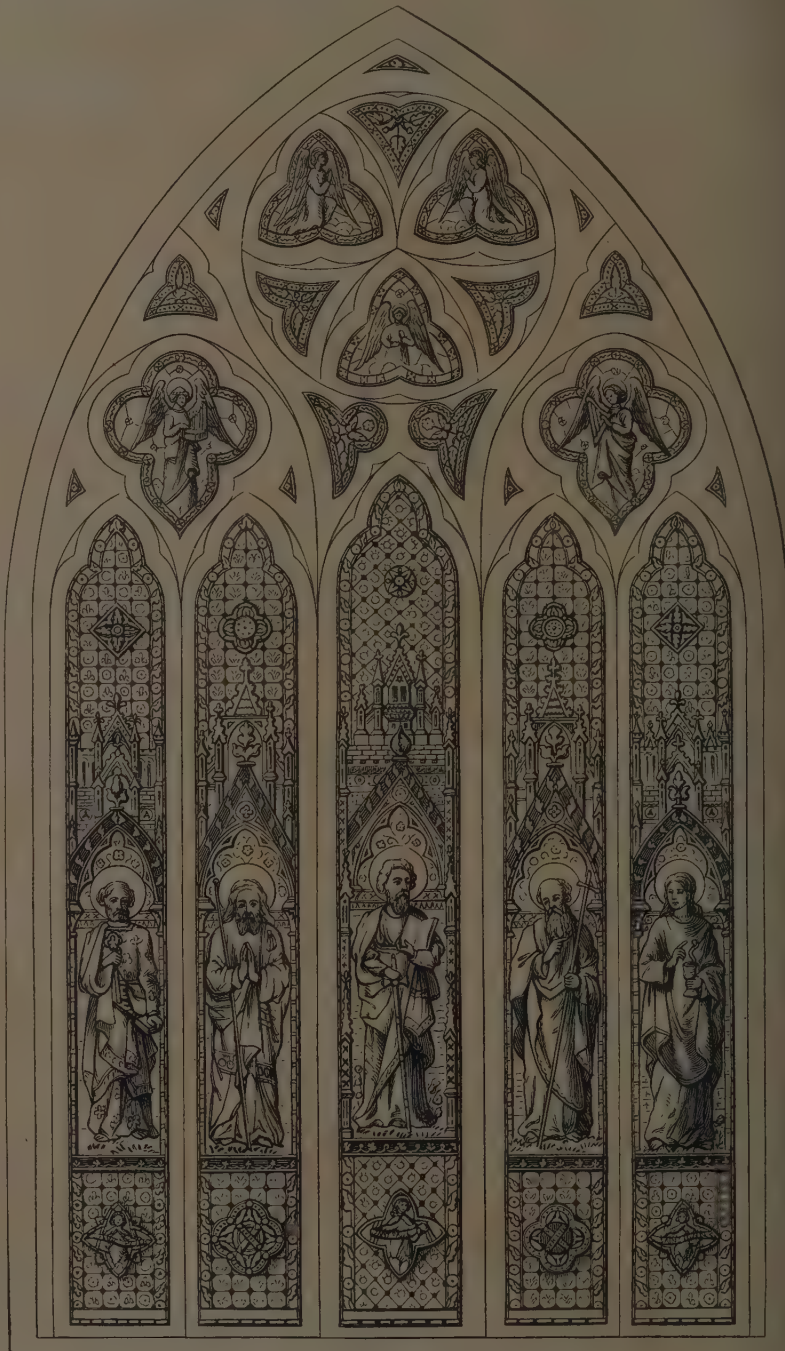
Visitors to the Centennial Exhibition may remember something about this East Indian collection of curiosities in the British De-

Mr. W. H. Constable, of Cambridge, whose stained-glass works have supplied a large number of English churches, restored and newly



erected, supplies us with examples of his Art knowledge and matured skill. The one we engrave is to be placed

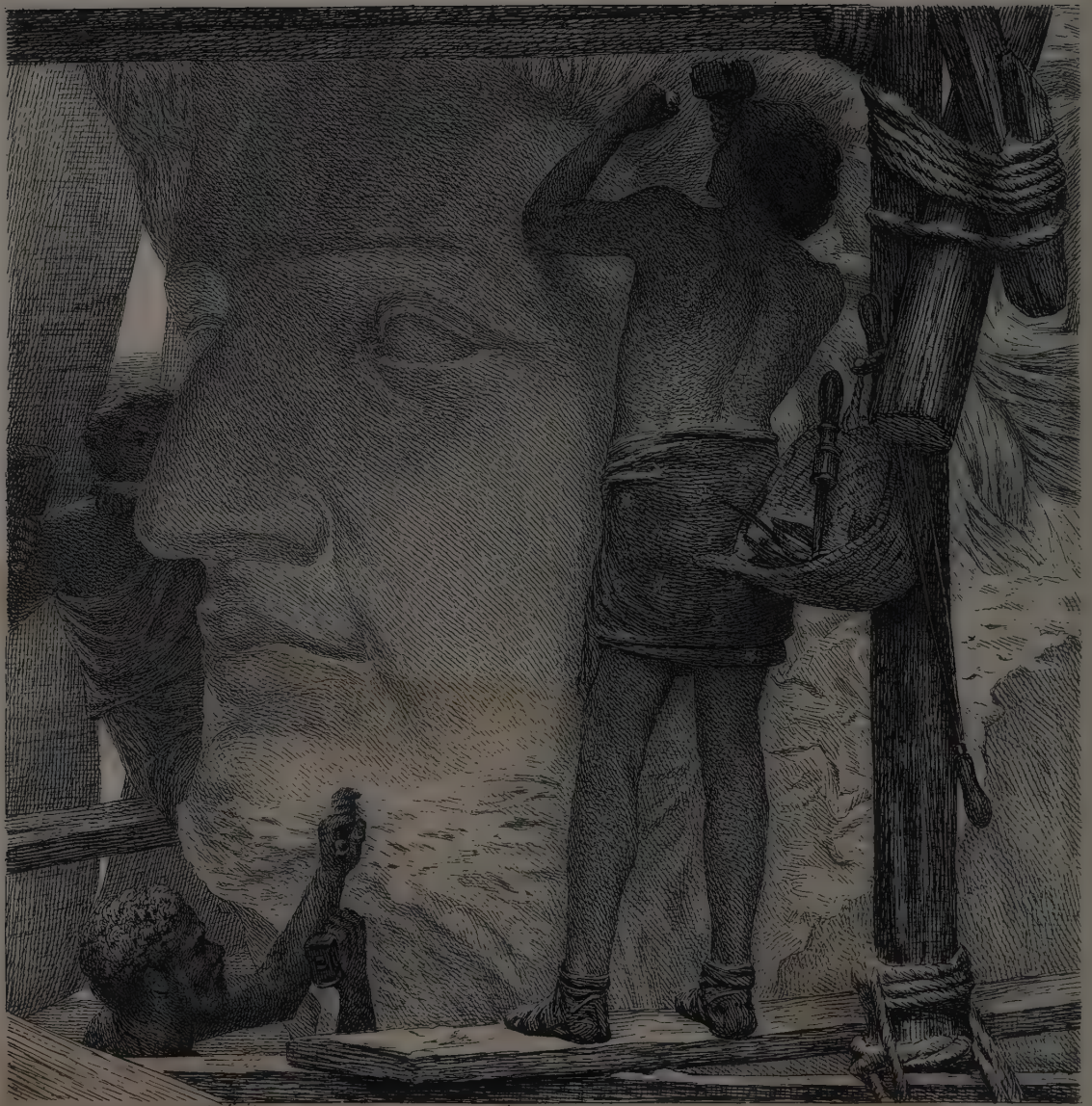
in the west window of All Saints' Church, Newmarket, which has been rebuilt as a memorial to the late Lord George Manners. The single light, also by the same artist, is one of the six lights which are placed in the chancel of the same church, as memorials



to the Seaber family and others. In the principal window of our engraving the subjects illustrated are the six leading events in the life of our Lord, admirably designed and painted.

partment of the Main Building. It told a very pleasant story about the manufactures, agriculture, Fine Arts, mining processes, and educational methods, of the land of the Ganges and the Himalayas—about paints, dyes, saltpetre, borax, and the black salt of Calcutta; about textile fabrics and textile ornamentation, more than seven hundred samples of velvets, laces, satins, silks, muslins, and coloured cloths, being arranged in inviting array; about jewellery, arms, and armour; about sacred utensils and vessels, brass and copper cups and boxes, glazed and unglazed earthenware, and enamelled tiles; about agates, carbuncles, rubies, sapphires, gar-

nets, green and red tourmalines; about petroleum, coal, lead, tin, antimony, sulphur, limestone, arsenic, iron, and naphtha; about carriages, boats, and various other vehicles; about opium and medicines; about tea, coffee, wool, silkworms, gums, spices, and cereals; about musical instruments—wind, stringed, and percussion; and about miniature-paintings, wood and ivory carvings, inlaid work in metal, stone, and wood, and models of houses and temples—specimens more or less beautiful, of all these objects, were exhibited in the East Indian Collection, and are now shown in Memorial Hall by the Pennsylvania Museum and School of Industrial Art.



L. ALMA TADEMA. PINX.

L. LOWENSTAM. SCULPT.

SCULPTURE IN ANCIENT ROME.

OUR STEEL ENGRAVINGS.

THE POSTILLION.

(Frontispiece.)

Engraved by A. LALAUZE, from a Drawing by R. GOUBIE.



HIS print is the result of the combined labours of two French artists of the modern school, but whose works are not known to us, except as revealed in this clever composition, a reminiscence of the old method of highway travelling in France in the days when one Laurence Sterne made his "Sentimental Journey," and left on record some, at least, of the adventures of himself and his driver. But the railway has driven the post-chaise off the road, as it has done, except in particular places, the well-horsed stage-coach and the lumbering, heavy *diligence*; while the skilful "whip," having four swift horses under his control, and the picturesque postboy, with his three-cornered hat and pigtail, have alike been "turned into mile-stones," as Charles Dickens, we believe, ventured to suggest.

Certainly the occupants of this *calèche* cannot be enjoying their ride: the road is rough, and runs too near the edge of the precipitous coast to render their journey altogether free from anxiety; moreover, the two horses are not pulling together harmoniously, in spite of the driver's efforts to make each do its proper share of the work. A capital study is the old postillion, striving to keep both himself and the carriage "on the perpendicular"—no easy task. The riders in the latter, who appear by their costume to be government officials of some kind, seem disturbed by the position of affairs, uncertain whether their ultimate fate is to be capsized over the cliff or to have their necks broken by the fall of the horses and the upsetting of their conveyance; one of the men threatens with clenched fist him of the jack-boots and pigtail. Upon what mission he and his companion are engaged, that compels them to travel along so dangerous a road is not readily to be determined; but, whatever the story represents, both the artist and the engraver have done their work effectively: the etching-needle has been used with equal power and delicacy.

THE ANGEL OF THE RESURRECTION.

Engraved by W. ROFFE, from the Monument by J. ADAMS-ACTON.

IN the Congregational Chapel at Saltaire, near Bradford, Yorkshire—a building erected at the expense of Sir Titus Salt, and presented by him to the inhabitants of the little manufacturing town he created, and to which his name has been given—is a family

vault, or mausoleum, having the reputation of being among the finest examples of monumental architecture in that part of England. Its form is quadrilateral, and three sides of it are filled with sculptured designs by Mr. Adams-Acton, the principal one being that we have engraved here, 'The Angel of the Resurrection,' who is represented standing in an attitude of dignified readiness, and waiting, with unfolded wings, for the command to sound the trumpet she holds in her left hand, which is to summon the sleepers in the earth and in the sea to "awake and arise:" her right hand rests on a tablet whereon is inscribed a portion of the magnificent chapter, 1 Cor. xv., read as the lesson in the Burial Service of our Church, as it is also, we believe, in the services of the Non-conformists. The figure is finely modelled, and has a gracious expression of countenance, but the lower part of the face looks too broad and massive, and lacks the oval form which is always considered to be typical of female beauty. The disposition of the drapery is good, while the folds fall easily and lightly.

SCULPTURE IN ANCIENT RÔME.

L. ALMA-TADEMA, A.R.A., Painter.

L. LOWENSTAM, Engraver.

No artist of our time has so closely associated his name with the social life of ancient Rome as the painter of this picture, one of three small works he has produced symbolical of the respective arts of sculpture, architecture, and painting. We know far more of what the old Romans accomplished in the first and second of these arts than of what they did in the third.

In Mr. Alma-Tadema's 'Phidias at Work in the Parthenon,' engraved in the *Art Journal* for January, 1875, as one of the illustrations accompanying a brief biographical notice of this painter, we see carried out on a more elaborate and extensive scale, and in relation to Greek sculpture, the idea embodied in his picture of Roman sculptors engaged in their work—presumably that of chiselling into form the head of a gigantic statue of the Emperor Augustus, the tradition concerning which has been handed down to us; while the mask of it, we have heard, is still to be found in the courtyard of the Vatican, though we have failed to discover any record of the fact in our researches to confirm the statement. It is not, however, of much importance that the actual personification should be authenticated; it is enough that we have represented, with absolute realism, a number of workmen—more probably Greeks than Romans, for the sculpture of the empire was, it is understood, executed principally by the hands of the former—elevated upon a lofty scaffolding pursuing their labours on the head of a figure of such colossal proportions as to suggest a comparison with the head of an Egyptian sphinx.

THE ACADEMY EXHIBITION.



HE exhibition of the pictures at the National Academy opened April 2nd, and consists of about seven hundred and fifty works of Art, paintings and drawings, with the Library-Room devoted to the display of a few busts and fancy pieces of sculpture. Most of the pictures are of moderate size, or rather smaller than that, and there are not above a dozen really large canvases.

In the brief notice that our space allows it will be impossible to mention many of them in detail; and, indeed, the artists themselves who exhibit can hardly be mentioned by name, except here and there where peculiarly striking pictures, or a large number by the same hand, mark important features of the exhibition.

In visiting a picture-gallery, the first feeling produced upon the mind of a person at all disposed to be enthusiastic is, that the

paintings are better than subsequent study warrants; and the first exclamation is frequently, "How good the exhibition is!" even from those tolerably conversant with Art. Little by little the pictures sift themselves, and one settles down to having a very few objects of any special regard.

Striking pictures are seldom among the best ones, and telling effects soon disclose their own trick. In the great European galleries it is such paintings as the man with the torn glove by Titian and Francia's 'Taciturn,' a quiet-hued, shadowy head in the Louvre, Moroni's 'Tailor,' in the National Gallery, and the grey-eyed portrait of a young man by Titian in the Pitti Palace, which keep their live place in the memory when the big historical and religious pictures have faded utterly into confusion in the mind.

The first impression made by the Academy Exhibition is not so strong this year as often before; for this season one sees in room

after room a multitude of pictures of almost every kind of subject and treatment, mixed together in a very heterogeneous mass. The hanging committee must have had a difficult task to do in placing such a medley of works, for we think—and no blame to these gentlemen—that we never realised before how much pictures needed proper surroundings to do themselves justice.

But, when the confusion arising from the spottiness of the pictures has subsided, the impression gains ground every moment that there is a great deal of good work in the exhibition. A little gem of a girl, with iridescent tints playing upon her from a tender sky, by Mr. La Farge, catches the attention; then, when the spectator has been examining one of Inness's strange and poetical landscapes, and perhaps comes back to look at it again, he is astonished to find that a very fine Tiffany is hanging close by, which he did not observe before. In an odd corner hangs one of Weir's best heads, and two canvases by Swain Gifford are just round the corner inside the door. The exhibition puts you in the mood of the surprises and pleasures experienced in being at a large party where distinguished and commonplace people are scattered miscellaneous. A person feels in somewhat the same way, too, who looks over the shelves of a bookseller's shop, where fine books and fine authors and odds and ends are all mingled together; but the surprises and discoveries are exciting and very pleasant.

Some classification, however, is necessary in describing a gallery like this, with its seven hundred or more pictures, and we will begin by saying that in many of the most conspicuous places hang gentlemen and ladies by Huntington and Baker—men who are prominent in business or politics, and women refined and richly dressed in velvet and lace. These might almost be called the family of those artists, their social positions are so much like each other, and the subjects are generally of a class who prefer to be depicted so as to appear refined and distinguished, and to compose into pictures that shall be elegant adornments for a hall or a library; an end which these painters are certain to achieve. It has been said that Americans do not show any favour for individual peculiarities, and that an odd person is apt to be voted crazy, while in Europe freaks of all kinds are open to a wide charity, and queerness is regarded as a mark of genius. This idea applies to a large class of American portraits, whose subjects would shrink in horror from being drawn by a Franz Hals, or even by a Holbein; and it is quite another set of persons, such as artists, market-people, beggars, or harlequins, who fancy and can afford the picturesque effects, the queer play of colours and lights, and, above all, the attention to the picturesque rather than the elegant of such pictures as Chase's 'Harlequin' (464), a man with a most wonderfully-painted hand, in which the shrunk blue veins, the white knuckle-bones, and the glancing light of a rich gem worn on the finger, afford a great display of artistic skill. In talking of finish, which really means very high development of the forms in a picture, not their superficial smoothness, one can ask truly, if the touches in this harlequin's face, which are all big enough to be seen, do not develop to a wonderful completeness his coarse nose, his rounding forehead, and the modelling about the eyes. The fault in this picture is its lack of repose in the relation of the large masses of colour. The red ribbons are just of the same brightness as the shade on his red, well-drawn silk stockings; and one cannot but wish, if he considers it, that these hues had been massed either a little darker or slightly greyer, in order that the bright places should be relieved, and the picture thus not be so over-sparkling. Another work of this class is by Miralles (398), a cabinet-sized picture of a Spanish woman somewhat thin and quite young. She is richly dressed in black, with flowers and lace; but it is the salient characteristics of the person, her sharp look, her thin lips, and the half-turned eye, that the artist cared for when he made so many small angular touches as are seen in it. The strange, rich contrasts of colour, too, of the dead-black gown, and the patches of crimson and white, attracted him, and so have made his portrait into a sort of splendid hollyhock palette of colour. In some respects, J. Alden Weir's head of a 'Breton Peasant' (248) seems to us the finest painting in the rooms. It is a quiet little picture, with every tint mellowed down in its hue; and it is not a portrait that would be so good in black-and-white as in colour. Simple as it looks, each varied angle and form of the face is full of delicate tints. One other portrait combines the two characteristics we

have alluded to—the one of a lady (377) by B. C. Porter. As elegant as the work of either Huntington or Baker, this picture possesses a much greater variety than theirs of artistic *technique*. As a palette of colours it is really enchanting; and this consists of the black satin of her dress holding and shedding the light where it rounds out upon her shoulder, or falls in folds of shadow in the skirt; and it is made up of the golden sheen of tapestry beside her on the wall behind the stairs, and the yellow lace which, like some of the outer petals of a tea-rose, envelops her face and bosom, which resemble in freshness and in colour the heart of a rose. The pink flowers above her hair and in her waist complicate the tints about this lovely girl, till one does not know which to admire most, the woman herself, or the artist who could render her portrait so charmingly.

Another beautiful painting, but quite different from this one, is David Neal's head of a woman, with a deep, white ruffle. This picture might have about as well been a drawing, so faded are the hues of it; but the drawing and light and shade are very strongly expressed, and the exquisite modelling of the still, pale face blooms out in fine contrast of shapes from the stiff, angular ruffle and the dark surroundings of the head.

Here and there in the different rooms, the visitor comes upon canvases marked "Fedor Encke," heads and figures very sharp and effective. One of these especially (645), of a woman in a black hat and striped blue-and-white Algerine burnous, is one of the most striking paintings in the exhibition. The face is a coarse one, and the lines of the figure are by no means very elegant; but, nevertheless, there are a force and vivacity both in colour and drawing that at once attract attention.

All visitors to last year's exhibition will recollect Duveneck's 'Turkish Page,' with its swarthy boy and his feathered companions. Akin to this picture is a splendid piece of colour by Schnitzberger, of Munich, of some dogs and still-life. Piloty and his followers appear to possess a receipt for combining superb colours, and they show in Markart's 'Abundantia,' and the composition he exhibited at the Centennial of the Queen of Cyprus receiving the homage of the Venetians, and in Duveneck's 'Turkish Page.' The picture by Steinberger is of the same class, and dogs, mat, chair, and glass and bronze, glow with the same profusion of tawny gold, shadowy greens, and ruby and sapphire. The painting, we do not doubt, will be a great point of attraction to visitors; but, after their eyes are filled with so much splendid colour, they will find the drawing of all the objects in the picture very crude, and that there is absolutely no variation of texture from the velvety smooth backs of the dogs to the Indian mat, or the leather or enamelled chair—a lack of variety which absolutely prevents this picture from possessing any real claim to high artistic consideration, brilliant though it is undoubtedly.

A rapid transition of feeling occurs from the trick and show of this picture as the visitor contemplates, hung high up on the wall, a small grey painting (496) of two cows feeding in a marsh. If the "letter kilith but the spirit giveth life," then this latter picture has life of its own, where the feeling and sentiment of the artist are markedly expressed. Long observation leads us to believe that, though practice may be usefully followed at any time and under all circumstances, if a person really desires to create a picture, it must be under the influence of an impassioned impression, and not with simple manufacturing skill. The painting 496 comes from a full heart, and it strikes a kindred chord in the beholder. A quiet pale-grey day broods above vast wide-stretching meadows; still as the most peaceful times in autumn or the beginning of early spring. Not a cloud is stirring nor any breath of air breaks upon the stillness. Two or three long lines divide the landscape; one which separates the horizon of sky and land, and the meadows broken by a ridge between the nearer and more distant lay of the land. Some distance removed from the foreground a brown and white cow is standing as motionless as the scene about her, while near at hand her companion, half buried in the soft muck, stands up to her knees in a watery shallow, browsing on the long, rank weeds of this marshy meadow. Two spare trees are fit contrasts and companions to the two cows—and their symmetry of form and number helps to develop the sense of absolute calm that the wide fields and the still wider sky suggest. Mr. Hitch is the painter of this small picture, which, to our mind, is as distinct and beautiful a creation as any idyll by Tennyson.

Among the contributions to the exhibition are two beautiful and peculiar pictures by George Inness—symbolical landscapes of clouds and shadows, where typical humanity is fishing in the waters of life amid sunrises and clouds shrouded by mists and hidden in vapours. Mr. Inness has made both pictures with his usual splendour of colours and close following of Nature which give them their great technical completeness independent of any hidden meaning they symbolise. On the frame beneath each picture is engraved a sentence that suggests Jean Paul Richter in style and in poetical feeling.

While Huntington, Baker, and Hicks, produce in beautiful and graceful portraiture the gentlemen and ladies of New York, many refined and sweet landscapes in the same level of expression recall the glades of the Catskills, the streams of the Adirondacks, and many a fountain and shaded nook, where pure streams wander over mossy rocks and beneath old pine-trees; "hidden nooks in the leafy month of June," by Whittridge, W. T. Richards, McEntee, Hubbard, or Hetzel, Bristol, and Van Elten; and Venetian sails and the placid waters of New York Bay gleam and glisten from the poetical palette of R. S. Gifford.

One of the chief places of honour is bestowed on James Hart's large painting (472) "In Autumn Woods," where quiet cows in a bower of trees and streams are rendered much in his usual vein of feeling. S. Guy has a couple of excellent little pictures, and one of them has a great sense of beauty, "The Sunday Lesson," while "Born Tired" appeals to the sense of every one who has any practical knowledge of boys. A boy, with no apparent earthly reason for his fatigue, is yawning and stretching his uncouth face and legs and arms with the sheer laziness of desire to do nothing. Such a picture as this one, and another we recollect from the same hand a year or two since, of a boy struggling under the weight of a heavy trunk, have little that is refined or elegant about them, but they are well painted, and the humorous sense they convey of peculiarities of boyish character renders them as good in their way as similar portraiture by Hogarth, whom they somewhat resemble in their good drawing and composition considered apart from the subject of the pictures. R. Swain Gifford's paintings, at the Kurtz Gallery of the American Art Association, were among the best of the works there, but these in the Academy Exhibition exceed even the "Old Orchard" in beauty. "Nonquitt Marshes" is a large and new picture of his, and the air and the light are painted with a singularly brilliant felicity. Winslow Homer is well represented by four or five paintings full of life and vigour. We have always believed that a really free and forcible style was the result of an early course of severe study of Nature where each detail of character and expression was imitated closely by the painter. Winslow Homer affords an excellent illustration of the force of our belief. And this year, more than in any previous exhibition, his paintings have acquired such freedom as almost to warrant them in being called "impressionist" pictures. In the one in the corridor, of some boys sucking away at strips of watermelon, the whole question of the *technique* is lost in the vivacity of the figures; and, at the same time, half a glance reveals to the visitor that it possesses great merits of style both in drawing and colour.

Mr. Eastman Johnson has several portraits, and one of his charming *genre* pieces of some children playing in a barn. The latter, a group of boys and girls, are sitting on a beam, with their

legs dangling down over a big pile of hay, the separate spears of which catch the sunlight. This picture is painted with the fresh, crisp touch that distinguished Mr. Johnson's 'Corn-Husking,' two or three years ago in the Academy, and as a piece of painting is in his best manner. Louis H. Tiffany has two pictures here as good as we ever saw from his hand; one (474) is a large canvas, and represents a countryman drawing along a small truckle-cart piled up with little girls in their sun-bonnets and holding their dolls. Behind the farmer and the little waggon a young brother leads a dog by a string; and this scene takes place in a meadow whose features and colouring remind one of the landscapes of George H. Boughton. The figures of the man and the children are very good, and the tone of the painting is quite unlike anything we ever saw before by Tiffany. This artist has another picture. He has depicted an old, irregular structure, whose different sections are of various heights and are put to various uses. A smirch of paint has nearly effaced one old sign, and the same brush has roughly drawn another sign over it. Odd windows, queer doorways, and, above all, an irregular set of roofs, show in one place a row of flower-pots set outside the window-frame; in another, a few rags of clothing stretched upon a short line, and men, women, birds, and dogs, compose the rest of the objects in the painting. Mr. Tiffany's pictures grow more thoughtful, and we are glad that he does not content himself with producing a repetition of Oriental scenery.

E. Wood Perry has a new and quite richly-coloured picture of an interior, with a grandmother and her listening grandchild in her lap. Of the younger painters, Walter Shirlaw, Wyatt Eaton, Ryder, and Mr. Aikin, are represented by vigorous studies, and (612) 'Chess-Players,' by the latter artist, is a rich, juicy piece of colour. The little heads in this painting are admirably made, and in the future we expect this artist to take an important position as a colourist. Dryness, juiciness, limpidity, and other terms, which are applied by painters to works of Art, refer to qualities which every one perceives; but few can explain. Until the public in general know in what the difference consists, between the deep, mellow colour of Ryder and the dry, hard look of some of the French or German landscapists, such pictures as his and Aikin's will fail to be properly appreciated.

We cannot dwell on the excellences of Le Clear, J. G. Brown, Wordsworth Thompson, Quartley, and many others, whose works are favourites with the public, for we have confined ourselves chiefly to notices of those pictures which are new in style or particularly striking. The exhibition has contributors from a very large number of the States, and many of our foreign students have also sent their paintings here.

In the matter of the hanging, the young artists have fared very well, and nearly all their work which possesses marked merit is either placed on the line, or, as in the case of such a picture as the large cows by George Inness, Jr., and Mrs. Helena DeKay's 'Portrait of a Lady,' the pictures are so effective that they can be well seen from a distance.

Among the small collection of sculpture in the Library-Room is O'Donovan's bronze head of William Page. Hartley has a delightfully poetic representation of 'The Whirlwind.' Miss Olivia Ward's 'Head of a Lady' is full of delicate sensibility and subtle modelling.

S. N. CARTER.

NOTES.

PHILADELPHIA.—A portrait of Professor Francis Gurney Smith, of the University of Pennsylvania, has been painted by Mr. Charles V. Brown, and will be presented to that institution by the professor's pupils. It is said to be refined and vigorous in colour, expression, and modelling. . . . The collection of paintings by George Catlin, illustrative of the manners and habits of the North American Indians, will soon be given to the Federal Government by Mrs. Harrison. They were purchased some years ago by her husband, in Brussels, where Catlin, who was exhibiting them, had become financially embarrassed. The interest of the pictures is historical rather than artistic. Catlin, it will be remembered, died in Jersey City in 1872, in the seventy-sixth year of his age.

. . . An interesting collection of etchings, by Flameng, Rajon, Unger, Le Rat, and other well-known artists, has been displayed in the Academy of the Fine Arts. Some of Flameng's transcriptions of Rembrandt, notably 'The Anatomy Lesson,' 'The Masters of the Drapers,' and 'The Night-Watch,' attracted especial attention. In addition to these, was a series of mezzotints by Lucas, after Constable. These works are faithful and very beautiful. . . . The only Philadelphia artists selected by Mr. McCormick's Art-committee to represent this country at the forthcoming Paris Exhibition are Mr. William T. Richards and Mr. George C. Lambdin. The Philadelphia *Evening Telegraph*, speaking about the labors of that committee, is not at all complimentary. It says: "A

number of the works chosen by them are by artists who never painted good pictures from the time of taking up the palette until the present, and the list is quite as remarkable for the absence of good names as for their presence. Self-respecting artists of standing appear, indeed, to have refused to have anything whatever to do with the business, or to recognise the moral right of a committee, made up of politicians, railway-men, bankers, brokers, and so forth, to pass upon their works. The committee announce that they sent out one hundred and fifty invitations to prominent artists, and that they received only fifty favourable responses—all of which means that two-thirds of the artists addressed considered that it was gross impertinence for such a committee to intrude themselves in a matter of this kind. The Art Department of the Centennial Exhibition was managed in a disgracefully bad manner; but there is something more than a promise that the management of the American Art Section at Paris will be even more discreditable and humiliating. . . . Mr. Jared B. Flagg's portrait of Dr. Charles H. Nichols, the superintendent of the Government Hospital for the Insane at Washington, has been on exhibition in Earle's galleries in Chestnut Street. It was one of the attractions of the Union League Club's monthly exhibition in New York in March, and is one of the best of Flagg's works.

EIGHTY-THREE PAINTINGS composing the collection of the Hon. Milton S. Latham, of San Francisco, were sold in New York on the evening of March 28th, at Chickering Hall, by Messrs. Leavitt & Co. The total sum obtained was \$101,325, the following being the prices paid for the more important pictures: Gérôme's 'Arab on Horseback,' \$5,500; Vibert's 'Committee on Moral Books,' \$4,100; Meyer von Bremen's 'What his Mother brought,' \$4,050; Bouguereau's 'Rest during Harvest,' \$4,000; Rosa Bonheur's 'Noonday Repose,' \$4,000; Alvarez's 'Forefathers' Diversions,' \$3,500; Schreyer's 'Wallachian Stable on fire,' \$3,500; Verboeckhoven's 'Sheep and Lambs,' \$3,400; Diaz's 'Forest at Fontainebleau,' \$3,200; Meissonier's 'Cavalier,' \$3,100; Lefebvre's 'La Cigale,' \$2,950; J. H. L. De Haas's 'Coming Storm,' \$2,725; Cabanel's 'Marguerite,' \$2,700; Gallait's 'Columbus in Prison,' \$2,650; Knaus's 'After the Bath,' \$2,350; Knaus's 'My Little Brother,' \$2,200; Schreyer's 'Travelling in Russia,' \$2,150; Schreyer's 'Wet Day in Moldavia,' \$2,050; Viry's 'Courtiers of Louis XIII.,' \$1,800; Aubert's 'Thread of Destiny,' \$1,600; Leys's 'Opening of the Cathedral,' \$1,600; Koek-Koek's 'Landscape and Cattle,' \$1,600; E. Nicol's 'Yours to command,' \$1,575; E. Nicol's 'Collecting his Thoughts,' \$1,560; Willems's 'Jealousy,' \$1,550; Brascassat's 'Dogs and Wolf,' \$1,525; Verboeckhoven's 'Frightened Bull,' \$1,500; Becker's 'Promenade,' \$1,450; Madou's 'Interior,' \$1,400; Troyon's 'Oxen ploughing,' \$1,400; Saint Jean's 'Fruit and Flowers,' \$1,400; Bierstadt's 'Crossing Green River,' \$1,350; Coomans's 'Pythagoras lecturing,' \$1,200; Willems's 'No Song, no Supper,' \$1,150; Kaemmerer's 'Autumn,' \$1,125; Stevens's 'Spring-Time of Life,' \$1,050; Clay's 'View on the Scheldt,' \$900; Toulmouche's 'Why don't He come?' \$950; Coomans's 'An Interested Kiss,' \$850; Achenbach's 'Landscape and Ruins,' \$700; Tschaggeny's 'Rest at a Blacksmith-Shop,' \$800; Falen's 'Waiting Model,' \$700; Hamon's 'Girls watering Flowers,' \$750; Herring's 'Going to the Fair,' \$650; Bierstadt's 'King's River Grove,' \$600; Rosa Bonheur's 'Highland Cattle,' \$610.

AMERICAN ART IN PARIS.—The Advisory Committee appointed by Commissioner McCormick to select pictures for the purpose of representing this country at the Paris Exhibition have chosen the following works:

Oil-Paintings.—'Fête des Rameaux,' by A. A. Anderson; 'The Wreckers,' by W. H. Beard; 'A New England Village School,' by A. F. Bellows; 'Wouter Van Twiller's First Court in New Amsterdam,' by G. H. Boughton; 'Lake Champlain from Ferrisburg,' by J. B. Bristol; 'St. Patrick's Day,' 'The Passing Snow,' by J. G. Brown; 'A Cat,' 'Dogs on the Campagna,' by George B. Butler, Jr.; 'Emigrant Train crossing a Ford,' 'On the Guadalquivir,' by Samuel Colman; 'Morning in the Tropics,' 'The Parthenon,' by F. E. Church; 'The Pyramid of Sakkarah,' by D. De Forest; 'Rapids above Niagara,' by M. F. H. De Haas; 'Patrician Lady, Sixteenth Century,' by F. Dielman; 'Harvesters at Rest,' 'Reverie,' by Wyatt Eaton; 'Portrait of Alfred W. Morgan,' by Charles L. Elliott; 'New England Cedars,' by R. S. Gifford; 'Mount Rainier,' 'San Giorgio, Venice,' by S. R. Gifford; 'Baby's Bed-Time,' 'Learning the Gamut,' 'Portrait of C. L. Elliott,' by S. J. Guy; 'Cerise,' by J. McL. Hamilton; 'American Landscape—Indian Summer,' 'Summer Memory of Berkshire,' by James M. Hart; 'Off for the Races,' by E. L. Henry; 'Snapping the Whip,' 'Sunday Morning in Virginia,' 'The Country School-room,' 'Visit from the Old Mistress,' by Winslow Homer; 'Ford's Glen,' by A. C. Howland; 'Philosophy and Christian Art,' 'Portrait of a Lady,' by D. Huntington; 'St. Peter's, Rome, from the Tiber,' 'View near Medfield, Mas-

sachusetts,' by George Inness; 'The Connoisseurs,' by J. B. Irving; 'Corn-Husking,' 'What the Shell says,' by Eastman Johnson; 'The White Mountains,' by J. F. Kensett; 'Paradise Valley, Newport,' by John La Farge; 'Roses on a Wall,' George C. Lambdin; 'Portrait of Parke Godwin,' by Thomas Le Clear; 'An Autumnal Idyll,' 'Falling Leaves,' by Jervis McEntee; 'Oaks at Creedmoor, Long Island,' by C. H. Miller; 'The Moorish Bazaar,' by H. H. Moore; 'Portrait of a Lady,' by B. C. Porter; 'Morning Effect in New York Harbour,' by A. Quartley; 'In the Woods,' 'Landscape—Spring,' 'The Forest,' by W. T. Richards; 'The Harbour Islands, Lake George,' H. W. Robbins; 'Sheep-Shearing in the Bavarian Highlands,' Walter Shirlaw; 'The School-House on the Hill,' by W. A. Thompson; 'Duane Street, near William Street, New York,' by L. C. Tiffany; 'The Old Madonna,' by E. Vedder; 'The Washing in Brittany,' by Edgar M. Ward; 'Breton Interior,' by J. Alden Weir; 'Forging the Shaft,' John F. Weir; 'Forest Brook,' 'The Platte River,' by W. Whittidge; 'Ingratitude,' by L. E. Wilmarth; 'The Recruit,' 'The Contraband,' 'The Veteran,' by T. W. Wood; 'New England Landscape,' by A. H. Wyant.

Water-Colours.—'The Stage-Office,' by E. A. Abbey; 'A New England Homestead,' by A. F. Bellows; 'In a Tide-Harbour,' by A. T. Bricher; 'The Cathedral at Quimper,' by Samuel Colman; 'A Quiet Pool,' by Henry Farrer; 'Evening in the Sahara, near Biskra,' 'On the Lagoon, Venice,' 'Salt-Vats at Dartmouth, Massachusetts,' by R. S. Gifford; 'On the Gulf of St. Lawrence,' 'Shower on the Coast,' by J. C. Nicoll; 'Southwest-Point, Conanicut,' by W. T. Richards; 'New England Homestead,' by H. W. Robbins; 'A Stranger's Visit to the Cobblers of Boufarit,' 'Market-Day by the Cathedral Steps of St. Meleine, Morlaix,' by L. C. Tiffany; 'A Reminiscence of the Connecticut,' by A. H. Wyant.

CHARLES FRANÇOIS DAUBIGNY.—This artist, whose death of heart-disease at Paris in his sixty-first year, has been and is a source of widespread sorrow, was one of the foremost landscape-painters of this or any other age. He belonged to that small but brilliant company of which Rousseau, Corot, and Diaz, were members, and of which perhaps only Dupré and Jacque remain. He looked upon Nature with the eyes of a poet and loved her; and his works show that she returned his love. For in them we find many little confidences which she intrusted to him in her friendliest moments—confidences which are also tokens of what others of her loyal knights may hope to win. Whether Daubigny ever got quite as near her heart as Corot did, we should be inclined to doubt, for sometimes Nature mystified him; he does not seem always to have understood his mistress. But in Corot's presence she had no secrets. It goes without saying that Daubigny was a master of the resources of the brush. He was born in Paris, April 15, 1817, in an atmosphere of art, his father having been no mean pupil of Paul Delaroche. His first pictures were on boxes and clock-cases, and it was not until 1840 that he turned his attention to landscape. For many years he and his son Karl kept a sort of barge which they used as a floating studio, and in which, as it drifted down the Seine or the Oise, they caught the fleeting effects of river-scenes. To the last *Salon* he sent his 'Moonlight,' which attracted general and earnest attention, and was described as follows: "The moon is sailing high in a dark, still, ocean-like firmament, which from the horizon to the zenith is flecked by innumerable islets of silver cloud; the whole being a prodigious dome above the wide plain, its sparse trees darkling by the roadsides or clustering thick around the solitary cottage, the tiny red gleam from which betrays its whereabouts in the expanse." The Luxembourg contains one of his most famous works, 'L'Ecluse de la Vallée d'Oplevox,' painted in 1855; and in the Tuileries are several important examples. Of late years his landscapes have been very popular in this country.

THE MONTHLY EXHIBITIONS of works of art in the gallery of the Union League Club, under the auspices of Mr. J. W. Pinchot, Mr. Cyrus Butler, Mr. E. L. Henry, and other members of the Art-committee, are becoming important and delightful events of the season in New York. According to a new arrangement, each exhibition will remain open to invited guests for ten days after the first night. Last month the display of pictures was fine. Mr. Eastman Johnson contributed a full-length portrait of a gentleman; Mr. George H. Boughton, a landscape entitled 'Deserted'; Mr. Sanford R. Gifford, his 'Marshes of the Hudson' at sunset, now in the National Academy Exhibition; Mr. J. S. Hartley, an admirable ideal sculpture, 'The Whirlwind'; Mr. W. L. Palmer, an interior, the merits of which are of a most promising order; Mr. J. Alden Weir, his 'Normandy Daisy'—a pretty French peasant-girl holding that flower, and slightly bending her sweet face over it; and other artists, characteristic works. The club is doing much to encourage native Art, and to educate the public taste in a land where there is room for improvement in that direction.

THE ART JOURNAL ADVERTISER.

NEW YORK, MAY, 1878.

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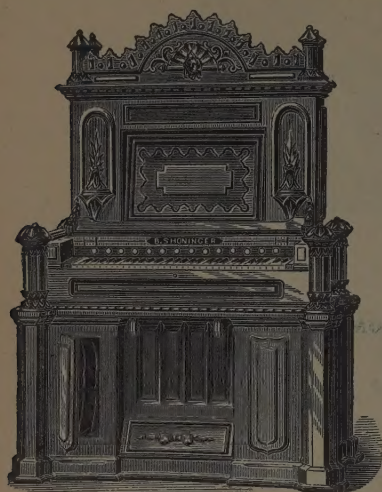
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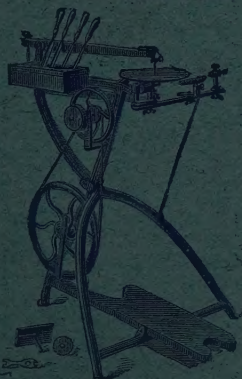
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OF THE

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JANUARY 1, 1878.

AMOUNT OF NET CASH ASSETS JANUARY 1, 1877.....\$32,730,898 20

REVENUE ACCOUNT.

Premiums received and deferred.....	\$6,232,394 70		
Less deferred premiums January 1, 1877.....	432,695 40	\$5,799,699 30	
Interest received and accrued.....	2,168,015 85		
Less accrued January 1, 1877.....	300,558 68	1,867,457 17	7,667,156 47
			\$40,398,054 67

DISBURSEMENT ACCOUNT.

Losses by death, including additions.....	\$1,638,128 39		
Endowments matured and discounted.....	185,160 12		
Life annuities and reinsurances.....	194,318 86		
Dividends and returned premiums on cancelled policies.....	2,421,847 36		
Commissions, brokerages, agency expenses, and physicians' fees.....	531,526 03		
Taxes, office and law expenses, salaries, advertising, printing, etc.....	501,025 90		
Reduction of premiums on United States stocks.....	\$211,112 72		
Reduction on other stocks.....	12,030 00		
Contingent fund to cover any depreciation in value of real estate.....	250,000 00	473,142 72	5,945,149 38
			\$84,452,905 20

ASSETS.

Cash in bank, on hand, and in transit; since received.....	\$1,216,301 61		
Invested in United States, New York City, and other stocks (market value \$13,379,930 33).....	12,875,584 69		
Real estate.....	3,350,268 07		
Bonds and mortgages, first lien on real estate (buildings thereon insured for \$13,580,000, and the policies assigned to the Company as additional collateral security).....	15,379,202 23		
* Loans on existing policies (the reserve held by the Company on these policies amounts to \$3,445,195).....	695,234 74		
* Quarterly and semi-annual premiums on existing policies, due subsequent to January 1, 1878.....	396,289 26		
* Premiums on existing policies in course of transmission and collection (estimated reserve on these policies, \$674,000; included in liabilities).....	167,183 37		
Agents' balances.....	56,945 97		
Accrued interest on investments to January 1, 1878.....	315,895 35		
			\$34,452,905 20

* A detailed schedule of these items will accompany the usual annual report filed with the Insurance Department of the State of New York.

Excess of market value of securities over cost.....504,345 64

CASH ASSETS, January 1, 1878.....\$34,957,250 33

Appropriated as follows:

Adjusted losses, due subsequent to January 1, 1878.....	\$348,069 48		
Reported losses, awaiting proof, etc.....	112,897 84		
Reserved for reinsurance on existing policies; participating insurance at 4 per cent., Carlisle, net premium; non-participating at 5 per cent., Carlisle, net premium.....	31,022,405 99		
Reserved for contingent liabilities to Tontine Dividend Fund, over and above a 4 per cent. reserve on existing policies of that class.....	792,302 22		
Reserved for premiums paid in advance.....	17,430 91	33,293,106 44	

Divisible surplus at 4 per cent.....\$2,664,144 49

Surplus, estimated by the New York State standard at 4 per cent. over.....6,000,000 00

From the undivided surplus of \$2,664,144 49 the Board of Trustees has declared a reversionary dividend, available on settlement of next annual premium to participating policies proportionate to their contribution to surplus.

During the year 6,597 policies have been issued, insuring \$20,156,639.

Number of policies in force January 1, 1876.....	44,661	Amount at risk January 1, 1876.....	\$126,132,119
Number of policies in force January 1, 1877.....	45,421	Amount at risk January 1, 1877.....	127,748,473
Number of policies in force January 1, 1878.....	45,605	Amount at risk January 1, 1878.....	127,901,887
Divisible surplus at 4 per cent. January 1, 1876.....	\$2,499,656		
Divisible surplus at 4 per cent. January 1, 1877.....	2,626,816		
Divisible surplus at 4 per cent. January 1, 1878.....	2,664,144		

TRUSTEES.

MORRIS FRANKLIN, I. F. SEYMOUR, HENRY BOWERS, WM. H. APPLETON, WILLIAM H. BEERS, GEORGE A. OSGOOD,
 ROBERT B. COLLINS, JOHN MAIRS, WILLIAM BARTON, EDWARD MARTIN, H. B. CLAFLIN, JOHN M. FURMAN,
 CHARLES WRIGHT, M. D., DAVID DOWS, WILLIAM A. BOOTH, ISAAC C. KENDALL, LOOMIS L. WHITE, EDW. A. WHITTEMORE.

MORRIS FRANKLIN, President.

WILLIAM H. BEERS, Vice-President and Actuary.

THEODORE M. BANTA, Cashier.
 D. O'DELL, Superintendent of Agencies.

CHARLES WRIGHT, M. D., Residence, 109 E. 26th St., } Medical
 HENRY TUCK, M. D., Residence, 15 E. 31st St., } Examiners.